

THE FAIRYLAND PRINCESS JUNIE



We advise the utmost conservatism
In the placing of orders for inks
And in requests for quotations,
As the abnormal demand for goods
Has the tendency to produce
The very conditions all are so
Anxious to avoid: namely
A further rapid advance in prices,
Followed in all probability
By a sudden fall which
Will cause heavy losses to all
concerned.



Sigmund Ullman Co.

New York Chicago Cleveland

MADE BEST

IN U. S. A.



AMERICAN PAPER BRANDS TRUST BOND

A Factor in Success Building

The materials which enter into American Trust Bond are, literally, sweet enough to eat. This accounts for the rich purity of the paper, its fine, high-grade appearance, and general usefulness, yet the price is surprisingly moderate, considering the character of paper.

Samples Will Tell All

We make American Trust Bond in White and colors, and carry envelopes to match in stock. Better get samples now, because you will surely want to order some of this stock the next time you are in the market for Bond Paper.

This is the "Butler" line of Standardized Bond Papers. Each Bond has its purpose; each purpose its Bond.



Royal Crown Bond
Brother Jonathan Bond
Ambassador Bond
Register Bond
Policy Bond
National Bank Bond
American Trust Bond
Credit Bond
Voucher Bond
Manuscript Bond
Monroe Linen
Cobweb Bond
Fiberspun Bond
Teutonic Parchment
Multicopy Bond

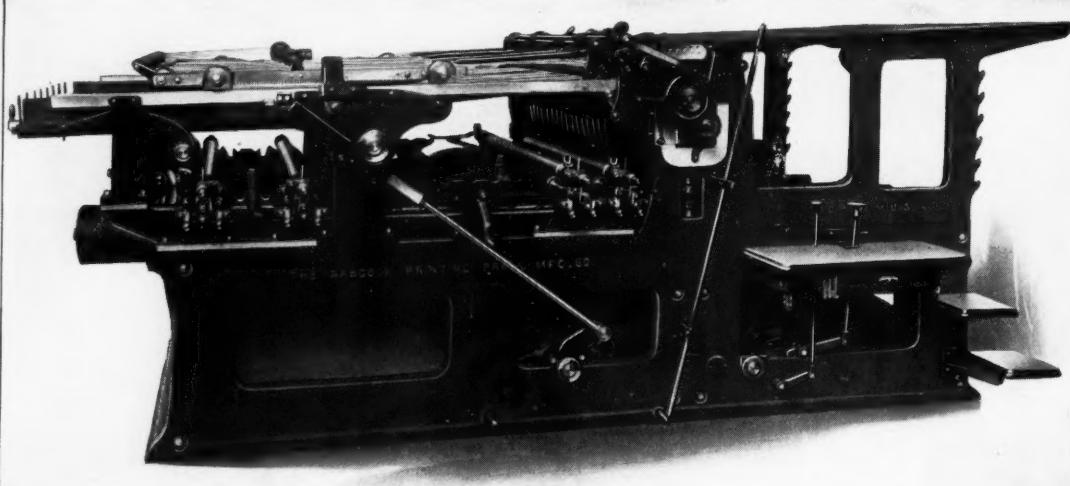
You can appreciate the value of these papers only by judging samples. Shall we send them?

DISTRIBUTORS OF "BUTLER BRANDS"

Standard Paper Co.	Milwaukee, Wis.	Mutual Paper Co.	Seattle, Wash.
Missouri-Interstate Paper Co.	Kansas City, Mo.	Commercial Paper and Card Co.	New York City
Mississippi Valley Paper Co.	St. Louis, Mo.	American Type Founders Co.	Spokane, Wash.
Southwestern Paper Co.	Dallas, Texas	American Type Founders Co.	Vancouver, British Col.
Southwestern Paper Co.	Houston, Texas	National Paper & Type Co. (Export only)	New York City
Pacific Coast Paper Co.	San Francisco, Cal.	National Paper & Type Co.	Havana, Cuba
Sierra Paper Co.	Los Angeles, Cal.	National Paper & Type Co.	City of Mexico, Mexico
Central Michigan Paper Co.	Grand Rapids, Mich.	National Paper & Type Co.	Monterrey, Mexico
		National Paper & Type Co.	Guadalajara, Mexico

J.W. BUTLER PAPER COMPANY CHICAGO ESTABLISHED 1844

The Babcock "Optimus"



"OPTIMUS" DISTRIBUTION

The careful plan for

Perfect Ink Distribution in the "Optimus"

involved great patience and skill in the working out of details, for upon the success of every detail depended the perfection of the whole.

OUR NEW PATENTED ROLLER TRIP

is a good illustration of this painstaking work. The Trip can be thrown into action or out, in a few seconds. When in action it holds the duct roller out of contact with the fountain roller, when the cylinder is tripped—automatically cutting off the ink supply. On some grades of work this is most desirable to prevent change in color.

It is adjustable and can be set to feed ink with the cylinder tripped, when inking forms.

The fountain can be set to feed any desired amount of ink. The entire ink-feeding mechanism is simple, having few parts, each readily understood and every adjustment easily made. Everything necessary or desirable for it to do, it does perfectly.

All printers must appreciate the economy, convenience and perfect operation of

The Babcock "Optimus" Inking Arrangement

Write for our catalogues. See the "OPTIMUS" at work.

OUR BEST ADVERTISEMENTS ARE NOT PRINTED—THEY PRINT

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN.

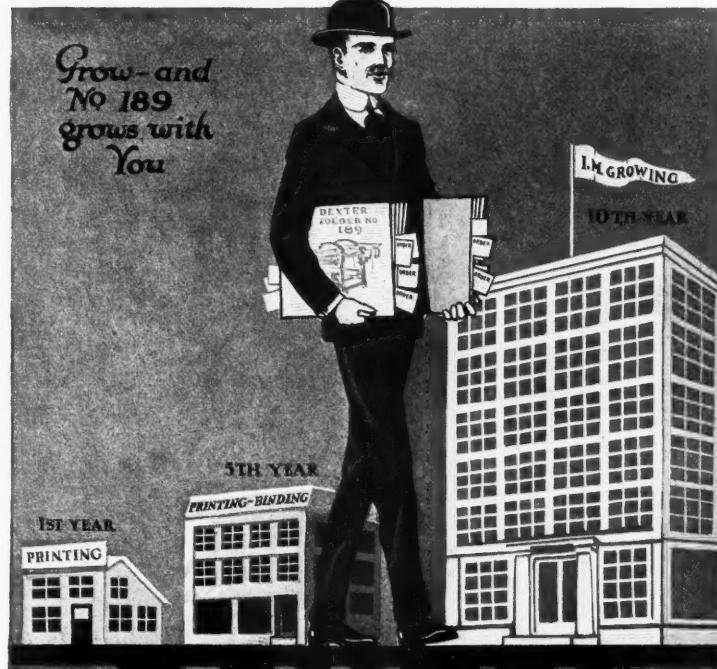
38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle

Miller & Richard, General Agents for Canada, Toronto, Ontario and Winnipeg, Manitoba

F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.

John Haddon & Co., Agents, London, E. C.



DEXTER FOLDER NO. 189

YOUR business growth depends a good deal on shrewd selection of equipment.

It isn't profitable to buy a folding machine simply because it does a variety of odd folds, unless your everyday requirements demand such a variety. You would be only tying up your capital and getting nothing in return.

It is better to buy an elastic folder, the range and capacity of which is suited to standard needs, and which can grow right along with your business.

Such is the Dexter No. 189. It is built in units. You can get as many units as you need now, and add any or all of the extra six units as your range of work increases. Thus, every cent of your investment produces profits—and that's what you're in business for.

The basic unit of No. 189 handles sheets $8\frac{1}{2} \times 11$ to 28×42 inches, folding into 4- to 32-page right-angle forms. Other units enable you to fold 6-, 8-, 12- and 16-page parallel forms, and so on.

No. 189 is not built to perform stunts or to do freak folds. We are not in the circus business—neither are you.

It will do your standard work—the kind that adds the most profit to your bank balance—easily, speedily, economically.

Want to see sample folds and receive more information? A post card will fetch 'em.

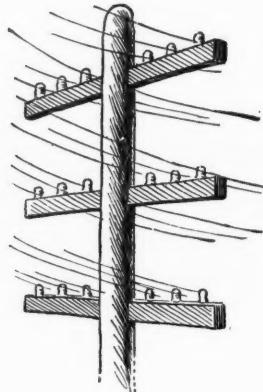
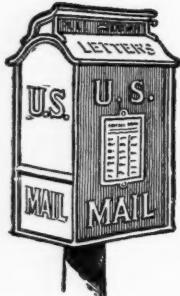
Dexter Folder Company

Folding, Feeding, Binding, Cutting Machinery

New York	Chicago	Philadelphia
Detroit	Boston	Atlanta
Dallas	San Francisco	Toronto



FOR HIGH-GRADE PRINTING INKS



**Through the Lavish Expenditure
of Money**

Good Luck and Good Management, we
have been and are in good position
to supply

**Most Shades and Grades of
PRINTING INKS**

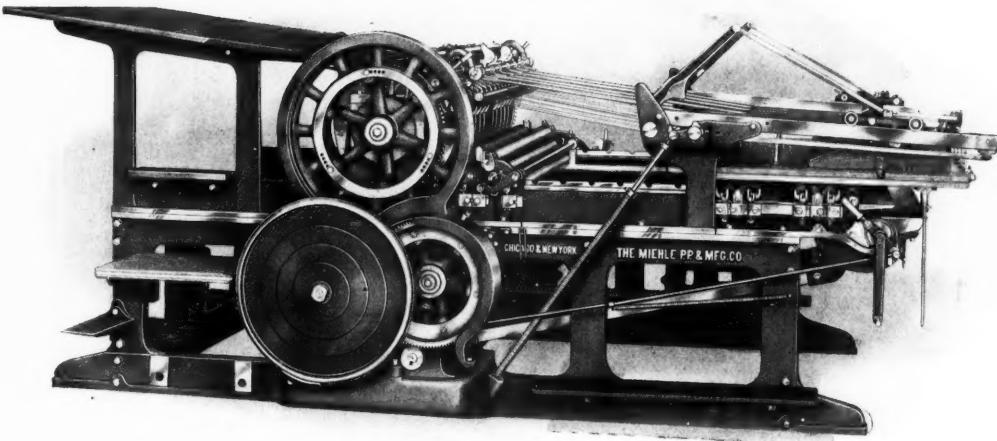
The tremendous volume of our sales indicates our
prices are right. The Inks you require may prove to
be our long suit.

**The Queen City Printing Ink
Company**

CINCINNATI

BOSTON **PHILADELPHIA** **CHICAGO** **ROCHESTER** **KANSAS CITY**
DETROIT **MINNEAPOLIS** **DALLAS** **ST. PAUL**

The Miehle



The Whole Is Greater than a Part

When a machine is right in every respect, your attention is not likely to be attracted to any of its individual parts.

Any separate detail is of comparatively little importance unless it is wrong.

And a part is good only as it works harmoniously with every other part to make a perfect unit.

In the Miehle, it is not some one or other item of excellence in design or some special superiority of workmanship or material that makes the press the most perfect machine of its kind.

It is the perfect harmony of the whole, the perfect balance, that is responsible for its unequaled efficiency, its extraordinary convenience and its apparently unlimited life.

You never heard of a Miehle being scrapped.

Miehle Printing Press & Manufacturing Co.

Manufacturers of "The Miehle" and "The Hodgman" Two-Revolution Presses

Factories: Chicago, Illinois, and Taunton, Massachusetts

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States:

CHICAGO, ILL. 1218 Monadnock Block

NEW YORK, N. Y. 38 Park Row

DALLAS, TEX. 411 Juanita Building

BOSTON, MASS. 176 Federal Street

PORTLAND, OREGON . . 506 Manchester Building

SAN FRANCISCO, CAL. . . 401 Williams Building

ATLANTA, GA. Dodson Printers Supply Company

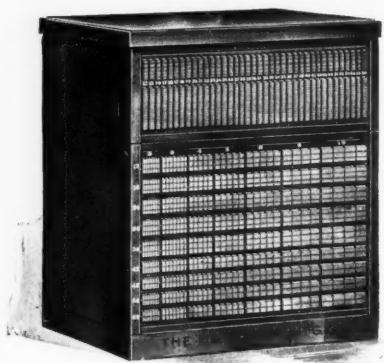
PHILADELPHIA, PA., Commonwealth Trust Building

DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada

The Constantly Changing Conditions

in the printing business and methods of handling composition cause the printer to make endless investments in new equipment. In the

last ten years of almost constant improvement in the printing business, thousands of dollars worth of machinery and equipment has become obsolete in the Press-room and in the Composing-room. The wise printer must recognize these conditions and change his equipment to meet them; otherwise his plant will be far from efficient.



Imposing Table Made Up with
Hamilton Horizontal Steel Units Nos.
458-B, 458-H, 458-I and Iron
Top 22 x 35 Inches.

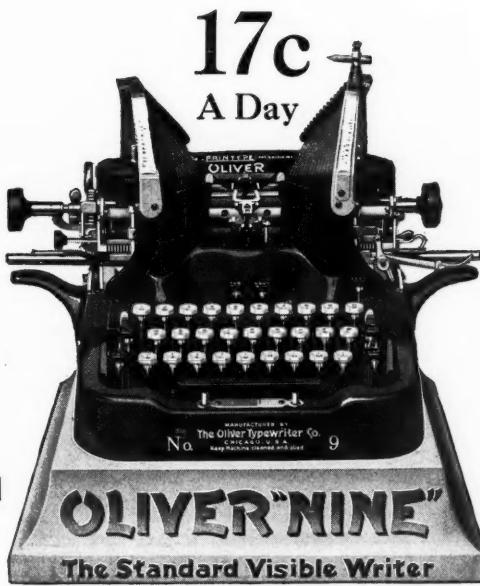
etc., which is of such a flexible nature as to be changeable in its general construction to meet the new conditions as they arise. This improvement in printers' furniture is one of great importance to every printer who is interested in keeping the efficiency of his shop at the highest point.

Any printer about to install new equipment owes it to himself to investigate this new idea in printers' furniture thoroughly. An Efficiency Engineer will be sent, if desired, to give more information regarding the Hamilton method of building equipment for printers and to present plans for improving conditions in your plant.

The Hamilton Manufacturing Co.

**HAMILTON EQUIPMENTS ARE CARRIED IN STOCK
AND SOLD BY ALL PROMINENT TYPEFOUNDERS
AND DEALERS EVERYWHERE**

Main Office and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J.



The Extra-Capacity Typewriter That Brings a Bigger Day's Work With Nearly a Third Less Effort

The great Work-Test has closed. Thousands of users employed this master machine to tabulate, bill and write all manner of forms from a postage stamp size to the widest insurance policy.

It was a monumental typewriter test, and lasted one year.

The returns — now in — proclaim that the Oliver "NINE" will increase any typist's capacity, whether novice or expert.

Try It Before You Buy

One reason is the new Bi-Manual Duplex Shift that multiplies speed and makes touch writing 100 per cent easier!

Another is the trifling effort required to run this clear, accurate writer all day!

The touch is the lightest known for a standard key-board and never tires the muscles; the silence rests the nerves and brain; natural down-glance reading and PRINTYPE rest the eyes.

Several great Olivers were built before this "NINE." One gave visible writing to the world. But each was only a step toward this life-time finality.

Check Protector

The Selective Color Attachment writes two colors at option — and acts as a valuable check protector besides! This feature does the work of an office appliance that would cost from \$12 to \$20 extra. But we give it FREE on the Oliver "NINE."

TO PRINTERS —

Do like scores of your fellow craftsmen and PRINTYPE your copy, proofs, layouts, etc., on the Oliver. Quicker and cheaper than submitting press proofs first. Eliminates alterations, re-setting, etc. Saves time and money. Type, signs, borders, rules, etc., all done on the PRINTYPE Oliver, with vertical and horizontal line-ruling device and Selective Color attachment included FREE.

TO PUBLISHERS —

Every Publisher ought to have a good typewriter and our plan makes the Oliver the easiest to own. Mail the coupon for full particulars and ask us to take part payment in the form of advertising.

— Started 1896 — Completed 1915
— Test Ended 1916

We take your typewriter, regardless of make, to apply on this brand-new Oliver "NINE" that even a novice can operate. *A liberal allowance to those who act quickly.*

No Price Advance

In spite of its added values, we're selling this new-day typewriter at the old-time price and special terms — 17 cents a day! And remember, you need not risk a dollar until you've tried this remarkable writer on your own kind of work.

SEND TO-DAY for Oliver Book de Luxe that discloses the facts that staggered experts. You assume no obligation.

The Oliver Typewriter Co.

1281 Oliver Typewriter Bldg., Chicago

MAIL THIS FREE COUPON NOW

The Oliver Typewriter Co.

1281 Oliver Typewriter Bldg.,
Chicago, Ill.

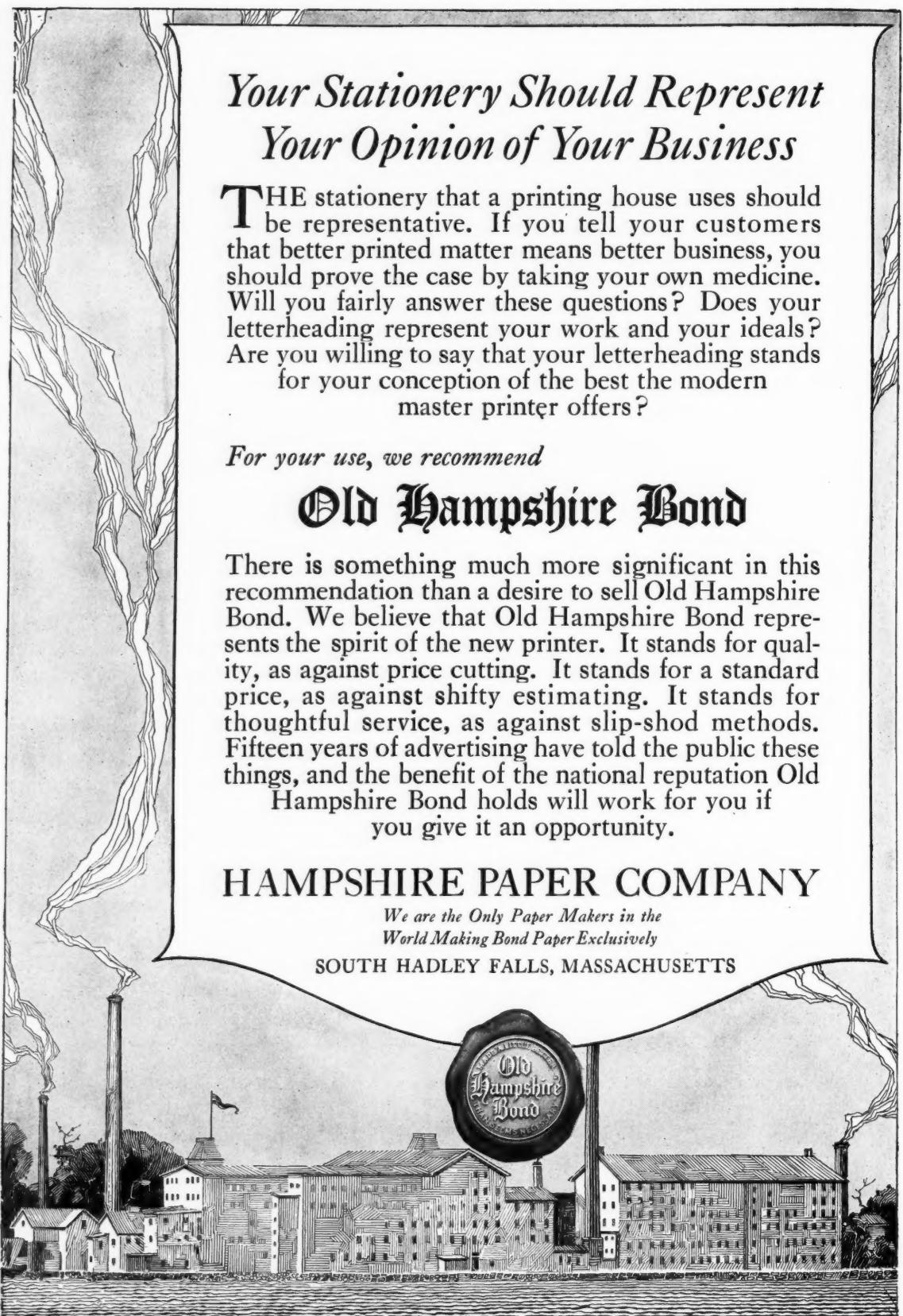
Send free, postpaid, information marked in the square —

Oliver de Luxe and special uses for printers.
 Oliver advertising trade plan and new Book de Luxe.

Name _____

Business _____

Address _____



Your Stationery Should Represent Your Opinion of Your Business

THE stationery that a printing house uses should be representative. If you tell your customers that better printed matter means better business, you should prove the case by taking your own medicine. Will you fairly answer these questions? Does your letterheading represent your work and your ideals? Are you willing to say that your letterheading stands for your conception of the best the modern master printer offers?

For your use, we recommend

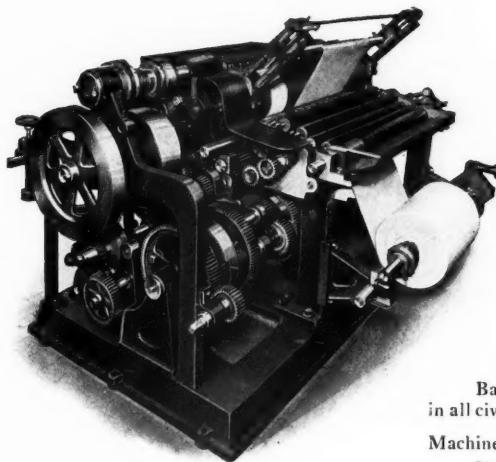
Old Hampshire Bond

There is something much more significant in this recommendation than a desire to sell Old Hampshire Bond. We believe that Old Hampshire Bond represents the spirit of the new printer. It stands for quality, as against price cutting. It stands for a standard price, as against shifty estimating. It stands for thoughtful service, as against slip-shod methods. Fifteen years of advertising have told the public these things, and the benefit of the national reputation Old Hampshire Bond holds will work for you if you give it an opportunity.

HAMPSHIRE PAPER COMPANY

*We are the Only Paper Makers in the
World Making Bond Paper Exclusively*

SOUTH HADLEY FALLS, MASSACHUSETTS



Basic Patents
in all civilized countries.

Machines made in U. S.
and Canada.

The Multisize Rotary Press

illustrated above has printing cylinders $12\frac{1}{2}$ " in circumference and 30" in width and will print a sheet of any size desired from 1" up to 19" long, around the cylinder, in one color, and rewind or cut into sheets.

It will print the same sizes, in two colors, and cover one-half the sheet with printing.

For short runs, it will save 50% of the plate bill over any other Rotary made.

When run as a regular $12\frac{1}{2}$ " Rotary, it will print the entire $12\frac{1}{2}$ " in one or two colors, the same as any other $12\frac{1}{2}$ " Rotary.

Convertible from a Multisize to a straight Rotary by the simple shift of a lever.

It is an ideal press for Candy and Caramel Wrappers and small label printing, whether it is desirable to have the paper stock run from roll to roll or from a roll and delivered in sheets.

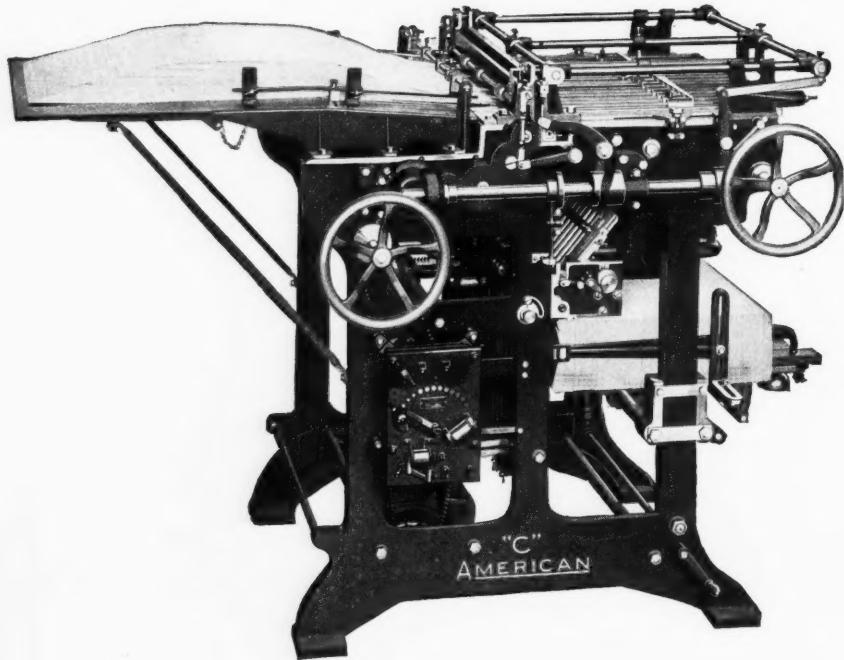
We have attachments for cutting, punching, perforating, etc.

The MULTISIZE ROTARY is a wonderful press. It is made in a large range of sizes and if you are interested in Rotary Presses, you simply must get acquainted with us.

The Multisize Rotary Press Co., Limited

Business Office: 19-23 Charlotte Street, Toronto, Canada

Unfold Your Folding Problems to the
AMERICAN HIGH SPEED
TAPELESS **JOB FOLDERS**



Some Reasons Why
An "American" Will Increase Your Profits

DOUBLE THE SPEED

That Means Half the Cost

LESS SPOILAGE

That Means More Profit

GREATER ACCURACY

That Means Pleased Customers

HALF THE FLOOR SPACE

That Means Less Overhead Charge

**ANY WEIGHT OF PAPER, WITH OR AGAINST THE GRAIN, RIGHT
ANGLE AS WELL AS PARALLEL**

That Means You Can Tackle Anything—Everything

Send for Illustrated Catalogue H of Models A and B and Then Get a Demonstration

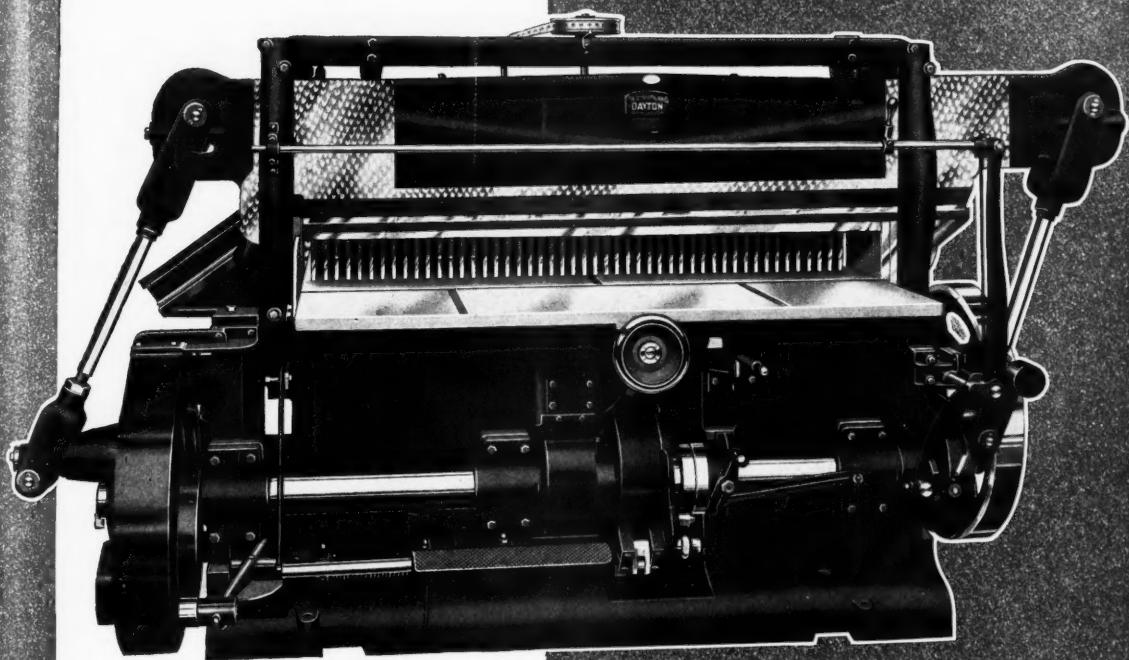
THE AMERICAN FOLDING MACHINE COMPANY
WARREN, OHIO

OUR many years of experience, a study of the machine in daily use, and closest investigation, allows us to say that the Seybold "Dayton" cutting machine is the one cutter for all purposes, and for cutting all classes of stock.

"We do not believe that there is a paper which this machine will not cut, without the slightest difficulty."

—Byron Weston Co.,
Dalton, Mass.

THE SEYBOLD DAYTON[®] AUTOMATIC CUTTING MACHINE



The Seybold Machine Co.

Main Office and Factory:

DAYTON, OHIO, U. S. A.

New York — 151-155 W. 26th St.

Chicago — 112-114 W. Harrison St.

Atlanta, Ga. — J. H. Schroeter & Bro.

Dallas, Texas — The Barnhart Type Foundry Co.

Toronto, Canada — The J. L. Morrison Co.

Winnipeg, Canada — Toronto Type Foundry Co., Ltd.

San Francisco — The Norman F. Hall Co.

London — Smyth-Horne, Ltd.

COME TO PHILADELPHIA



The Cradle of Liberty

The Home of the Monotype

The Cradle of American Liberty and home of that great statesman who wrote himself in his will as "I, Benjamin Franklin, Printer," has been chosen for the meeting of the Twelfth Annual Convention of the Associated Advertising Clubs of the World, from June 25 to 30, 1916. ¶ Philadelphia is also the home of the Monotype. ¶ In hearty co-operation with the aims of the Advertising Clubs, the Monotype Company extends a cordial invitation to all other members of the Association, and to disciples of Franklin everywhere, to visit its factory at Twenty-fourth and Locust Streets, where remarkable developments in advertising typography will be demonstrated.

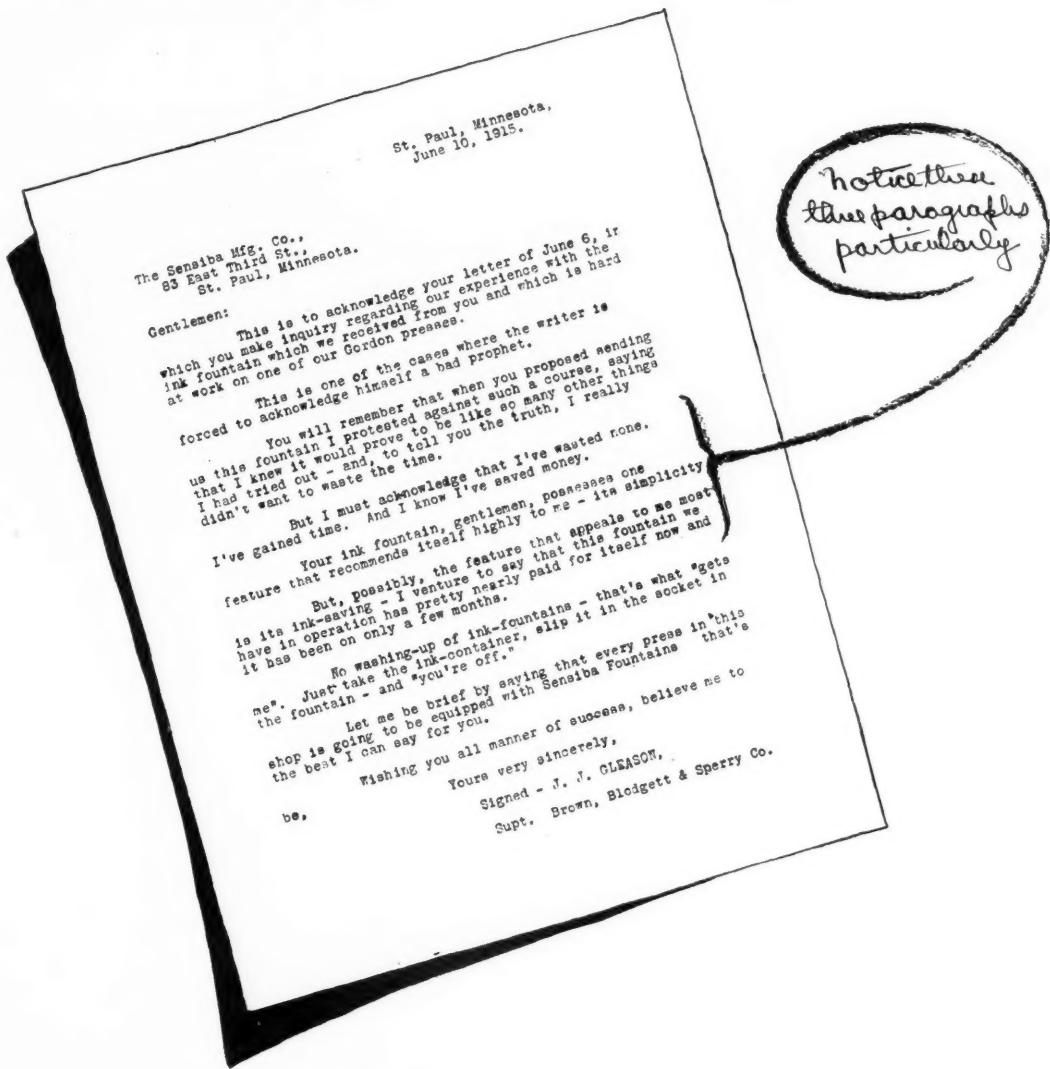
LANSTON MONOTYPE MACHINE CO · PHILADELPHIA

Creators of machines for printers to cast their own type

Creators of machines to cast leads and rules any length

CREATORS OF NON-DISTRIBUTION

Ink at "ante bellum" prices



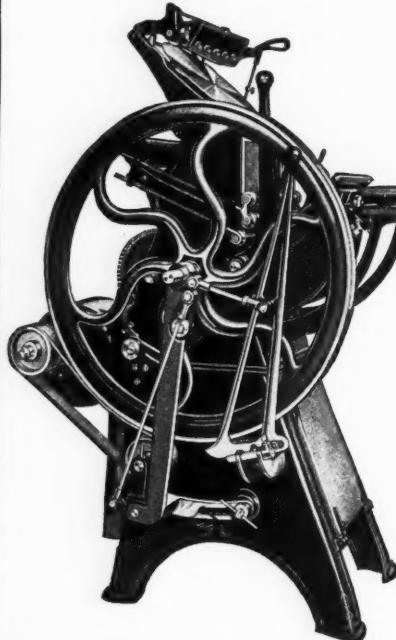
If you were approached with a reasonable proposition that would make it possible for you to buy ink to-day at "before the war" prices you would certainly be interested enough to ask for details.

WE HAVE JUST SUCH A PROPOSITION TO OFFER

It not only reduces your ink bills but it enables you to get more and better work out of your job presses. A post card will get you details. Send it to-day.

THE SENSIBA MANUFACTURING CO.
ST. PAUL, MINNESOTA

Gain 5,000 Impressions Per Day By the Pearl Press



Every print-shop of whatever size needs one or more Pearl Presses for its small work. Here is how one printer puts it:

"I had overtime wages and gas bills to pay till I nearly went broke. Now I put all my small jobs up to 10M runs on my two Pearl Presses. Boys at \$8.00 per week operate these presses, and turn out actually twice the printed impressions as the more expensive feeders on the larger jobbers. I can depend on an average of 20M impressions per day from each of the Pearls, excepting on occasional days when numerous short run jobs reduce the average."

The low-priced, simple, hand-fed Pearl Press is a strong competitor of the complicated, expensive to buy and to operate automatic feed press, on production, and on a dollars and cents investment proposition the Pearl is really in a class by itself.

The Pearl is the Lowest Priced Job Press on the Market and the Biggest Money-Maker

We sell Pearl Presses subject to thirty days' trial, so the printer can test it out on his own floor under his own conditions. He doesn't have to take anybody's word for its durability, conveniences and productive capacity.

Request catalog of Pearl Presses

Golding Manufacturing Co.
FRANKLIN, MASSACHUSETTS

Additional Products: Golding Jobbers, Golding and Pearl Cutters, Hot Embossers, Safety Appliances, and Various Tools for the Printer.

Like the Jewels in a Watch

To prevent wear and insure safety, speed, and light running qualities, by eliminating friction so far as that is mechanically possible, all

DIAMOND POWER CUTTERS

are now equipped with HYATT Roller Bearings as shown in this phantom, sectional view.

This illustrates only one of the many points of superiority in construction that distinguishes Diamond Cutters. This superior construction makes them cost more to build; and makes them more productive for the users.

Cutting down your power and repair bills and saving in time and labor are productive results that mean more to you than a slight saving in purchase price. What you save by using a Diamond Cutter makes it the most profitable because the saving is continuous.

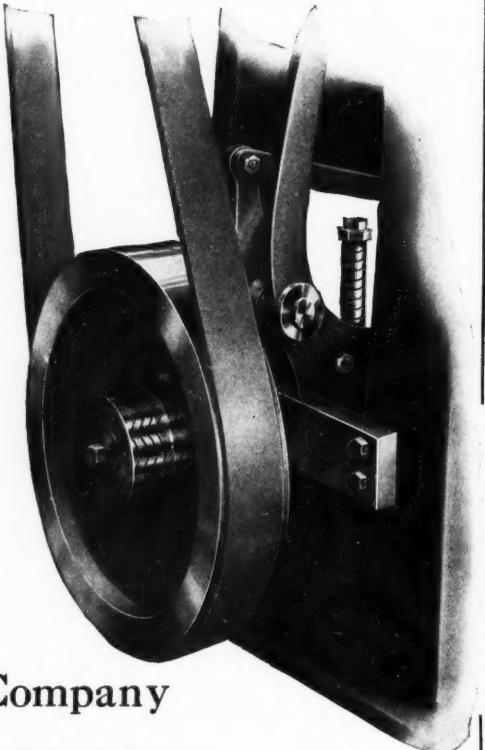
If you select your power cutter on a basis of EVENTUAL COST, it will be a Diamond.

Sold by all dealers—Write for catalogue.

The Challenge Machinery Company
Grand Haven, Michigan

Chicago: 124 So. Fifth Ave.

New York City: Tribune Building



Two Scott Multi-Unit Triple-Octuple Presses

The Largest Newspaper Presses Ever Built

Will Be Installed in the New Building of

THE DETROIT NEWS and TRIBUNE

These Triple-Octuple Presses are unquestionably the largest producers, as it is possible to operate the machines in the smallest individual combinations for the numbers of pages required. For instance: 14, 16, 28 and 32-page papers are best produced on Quadruple Presses; 18 to 24-page papers on Sextuple Presses; while 26 and 30-page, or 28 and 32-page, composed of unequal sections, are run with Octuple Presses.

An Octuple run, feeding from four rolls of paper, requires double the number of stops for paper-roll changes that is needed by Quadruple Presses, and as the slowing down for core ends and speeding up after changing, as well as any web breaks, stop the production of four printing sections in an octuple, and two in a quadruple, it is easy to see why two independent quadruples will turn out many more papers than an octuple, and other combinations in proportion.

The Scott "Multi-Unit" system can be started with a single unit and one folder, and can be expanded to any desired extent. No matter what your requirements are now, or ever will be, the Scott "Multi-Unit" will fit them, without trading presses.

The selection by the Detroit Evening News of Scott "Multi-Unit" Presses for their new building was based upon the actual results obtained by them on one of these machines in their present plant through exhaustive tests, in which the efficiency, producing capacity, reliability and all-round superiority of the Scott "Multi-Unit" Press over their High-Speed and Standard Decked Presses was thoroughly demonstrated.

We make a specialty of studying and solving pressroom problems, and supply the most efficient machinery to suit each individual case. Why not let us study *your* conditions? We may be able to suggest methods that will reduce your cost of production and save you valuable time.

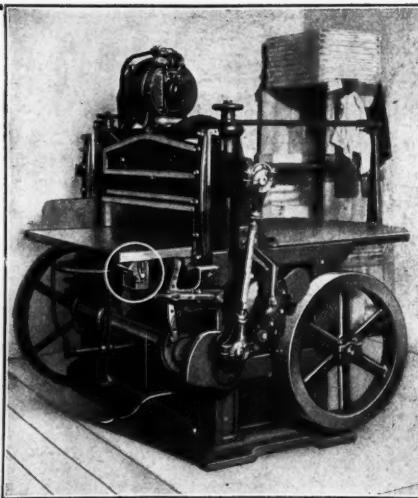
WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

Main Office and Factory, Plainfield, New Jersey

NEW YORK: Brokaw Building, 1457 Broadway at 42nd St.

CHICAGO: Monadnock Block



CONVENIENCE—SAFETY RELIABILITY

Cutting Machine driven by Sprague Electric **Enclosed Motor** and controlled by Sprague Electric **Enclosed Automatic Starter**, mounted under feed table, with insulated operating lever.

NO EXPOSED CONTACTS OF ANY KIND

Write for Bulletin No. G-1



SPRAGUE ELECTRIC WORKS

OF GENERAL ELECTRIC COMPANY

Main Offices: 527-531 West 34th Street, NEW YORK, N.Y.

Branch Offices in Principal Cities

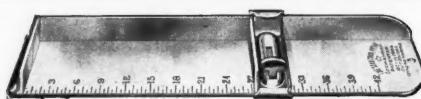
Emblematic Cards

Our Trade Catalog No. 34 will be cheerfully mailed on request.

STAUDER ENGRAVING COMPANY

Steel and Copper Plate Engravers
Printers and Embossers for the Trade

231 N. Fifth Avenue - - Chicago



The Points of a "Star"

Point One

Tight spacing can not spring a Star Composing Stick out of measure.

Get point two next month, or, better still, ask us for all the points to-day. A post card will fetch them.

On sale by supply houses generally.

STAR TOOL MANUFACTURING CO.
SPRINGFIELD, OHIO, U. S. A.

Berry Round Hole Cutter

The machine that *cuts* clean holes with sharp edges and no burrs

The Berry has a capacity of **fifty inches per minute** and cuts clean and sharp through any kind of stock from newspaper to binder's board

Made in Four Sizes

One table model and three floor models

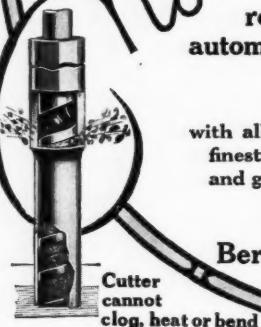
not a hollow drill
Berry Cutter and Bit
revolve in **opposite** directions, automatically cleaning and never heating

Fully Equipped

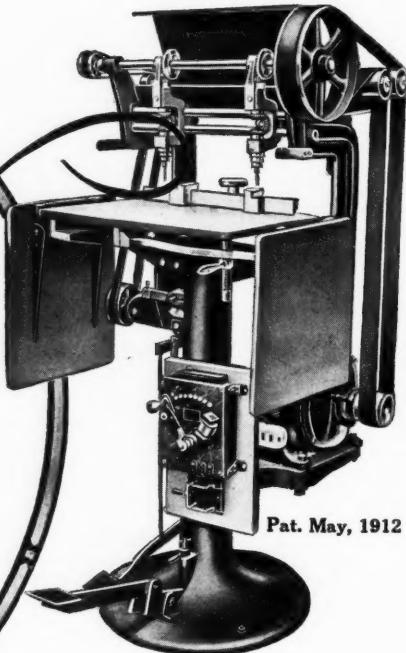
with all attachments, constructed of the finest materials, occupies little space, and guaranteed mechanically perfect

Write for Catalog

Berry Machine Company
309 N. Third St.
ST. LOUIS



Cutter cannot clog, heat or bend



This is Berry Number 4
Automatic Lift



It Increases Old Profits—It Creates New Profits

Analyze that statement. We are prepared to prove it by your brother printers who use



THE EMBOSO PROCESS

Any printer who has ordinary equipment in condition to do good work can produce relief printing in either embossed or engraved effects, direct from the type and cuts he uses every day. He can make deliveries quicker than on common work, because Emboso printing is the only kind that is *dry when it leaves the machine*.

He can make more money on Emboso work than he has ever been able to make on flat printing.

He can sell relief printing to customers who never gave him an order for flat printing, and he can sell fine work to many old customers who have been using common printing because the better kinds have always been too expensive by the older methods.

One printer says: "Putting an Emboso machine in a printing office is just like turning water onto a desert. It makes things grow where they never grew before."

This is the EMBOSO MACHINE, Size 1-C



PATENTED MAY 7, 1912

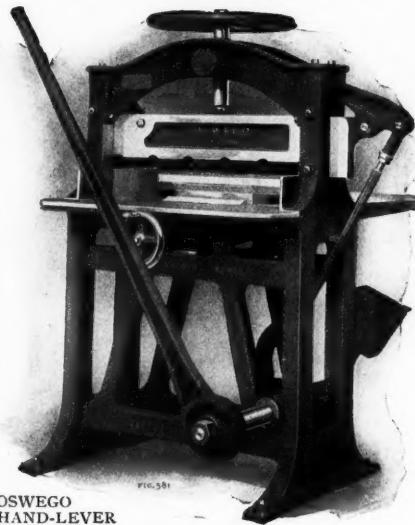
It takes work up to 12 inches wide and any length. It is the best all-around machine for the average shop. You can buy it through any supply house or direct from us. The price will be \$300, and it will increase your profits from the day you begin to use it.

There are other sizes, larger and smaller. Write for samples and information, and terms if you want them.

EMBOSO SALES COMPANY, Riggs Building, Washington, D. C.

N. B.—Every genuine Emboso machine is licensed without charge or rental under the basic Emboso patents. You cannot buy an Emboso machine without this license, and you cannot get the license without buying a GENUINE Emboso machine. The use of any imitative process or any other machine will subject you to prosecution for patent infringement.

THE RESULT OF SPECIALIZATION



OSWEGO
HAND-LEVER
CUTTER

The ease of cutting on the Oswego Lever Cutters is made possible by the new toggling crank which increases the power as the knife cuts deeper into the pile.

Great physical exertion is necessary to cut on some lever cutters because the position of the lever crank does not multiply the power as it does on the Oswego.

Oswego Machine Works has arranged for expert service in many of the principal cities of the United States and also foreign countries. A line to Oswego will put you in touch with the nearest service station.

SEND FOR CIRCULAR 581

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

Main Office and

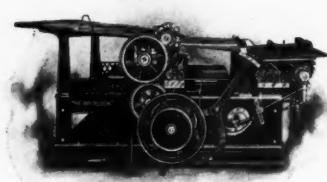
Works at **OSWEGO, NEW YORK, U. S. A.**

NEW YORK OFFICE, Room 2720,

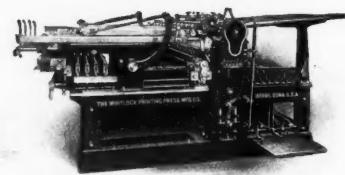
GRAND CENTRAL TERMINAL

Cutting Machines Exclusively—Ninety Sizes and Styles—All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 84-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, etc.

The WHITLOCK PONY

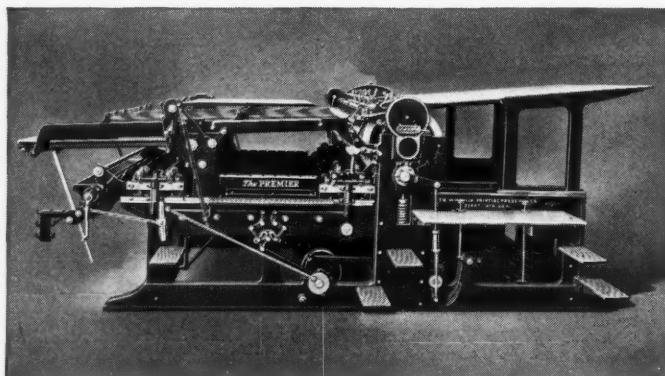


FRONT FLY DELIVERY



PRINTED-SIDE-UP DELIVERY

The PREMIER



These two machines, covering all sizes of letterpress from an envelope to 46 x 66 inches, and comprehending every grade of work from plain type to the most magnificent and exacting half-tone printing in black and colors, will give a product unequaled in quality and quantity by any other make of two-revolution press of same size and style, and at a minimum cost of production, both in money and trouble.

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DERBY, CONN.

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PER HOUR**

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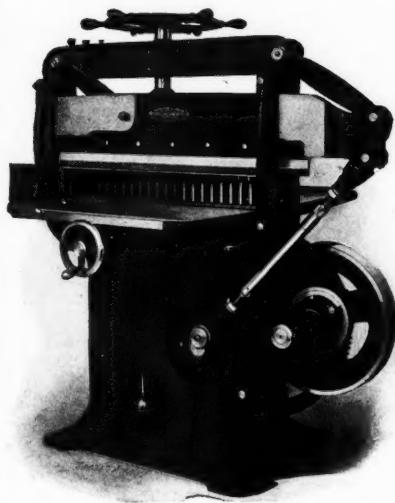
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Main Office and

Works at **OSWEGO, NEW YORK, U. S. A.**

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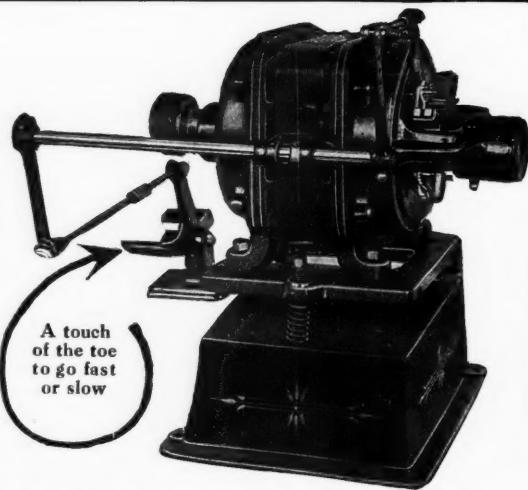
KIMBLE

Printing Press Motors

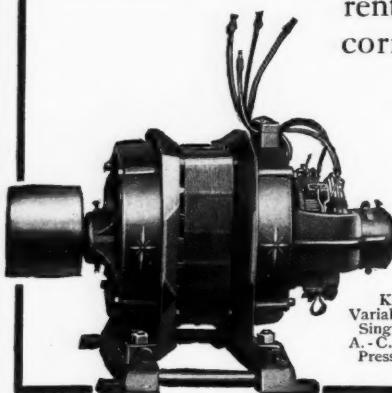
Give you absolute speed control with alternating current electricity.

The only ones that do.

And they are the only ones in which reducing *press-speed* cuts the current consumption correspondingly.



Kimble Variable Speed Friction Drive Single-Phase Job Press Motor.



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Single-Phase
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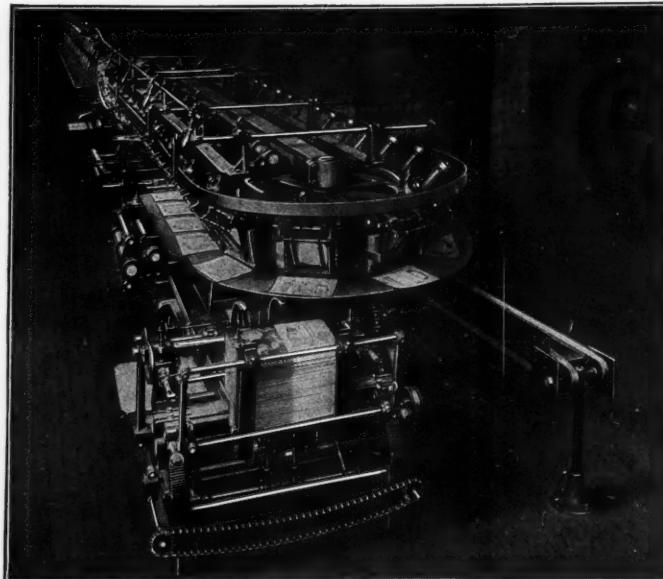


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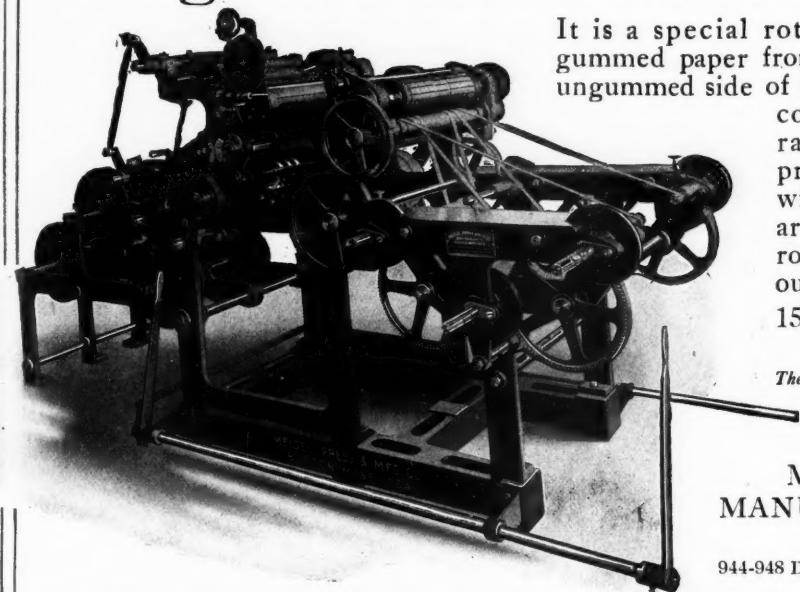
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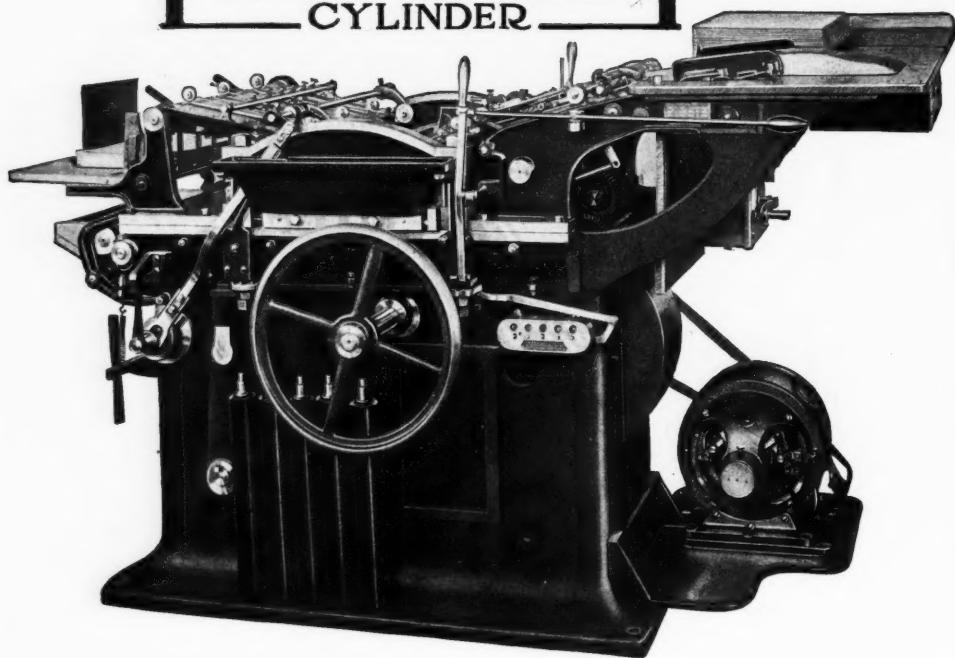
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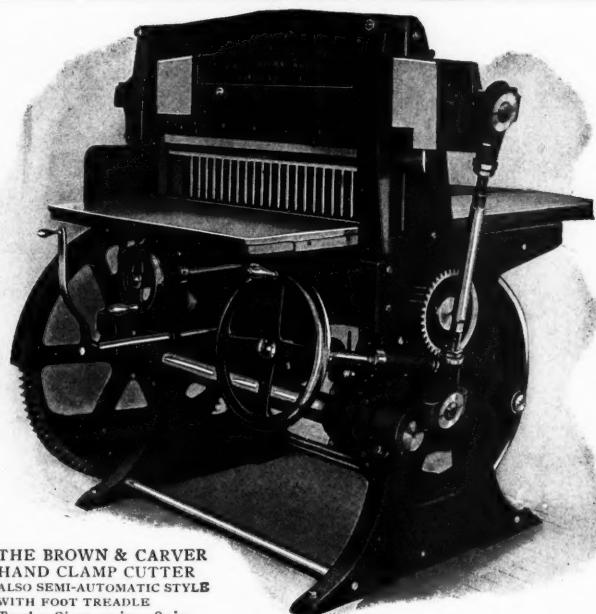
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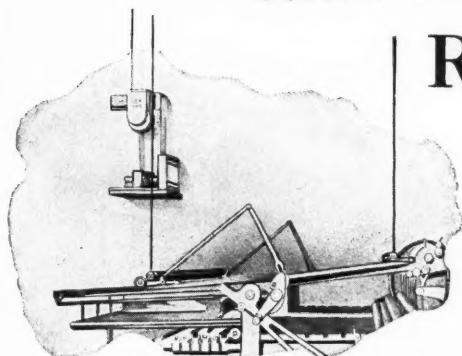
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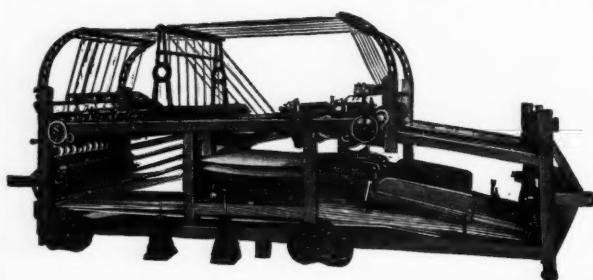
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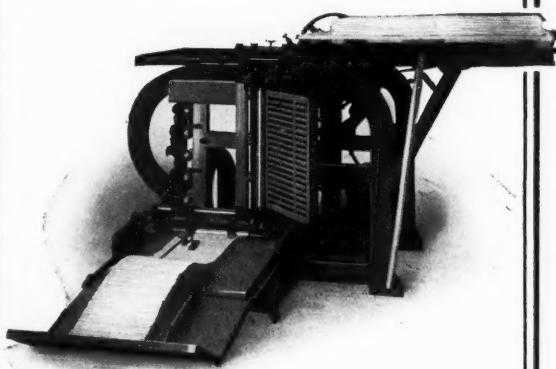
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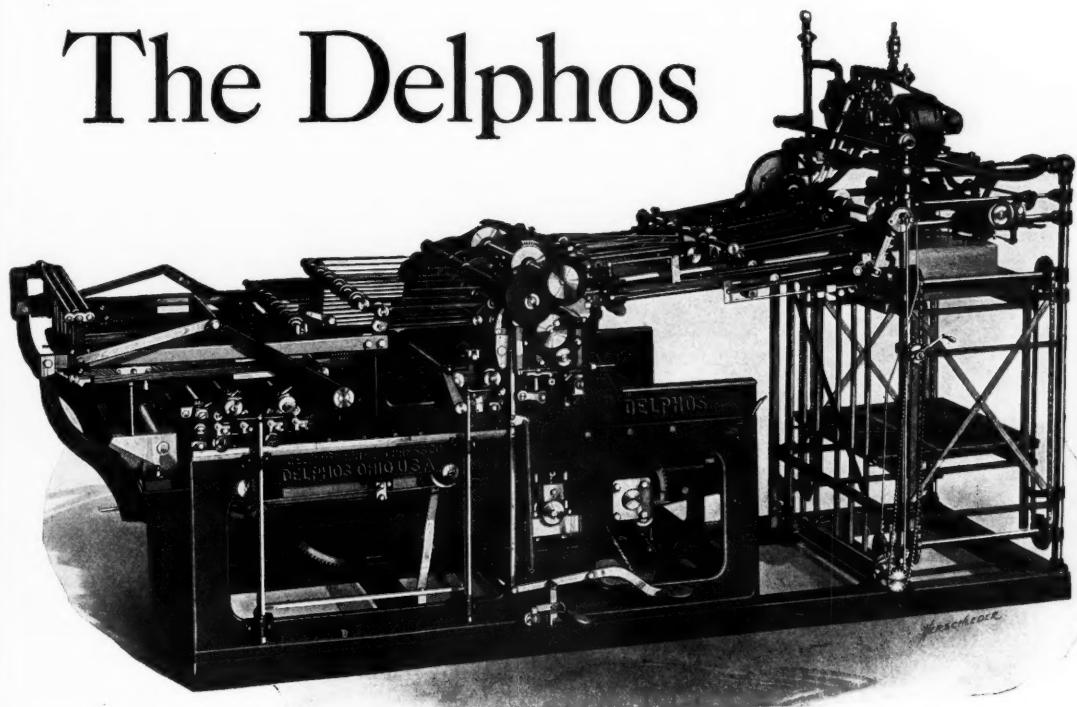
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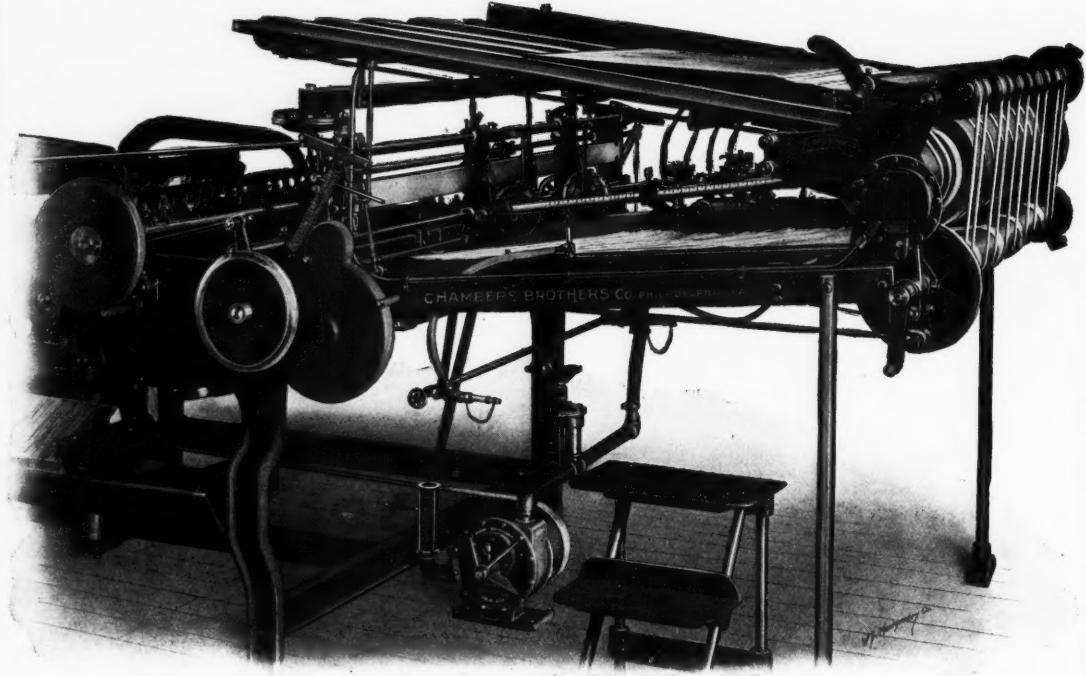
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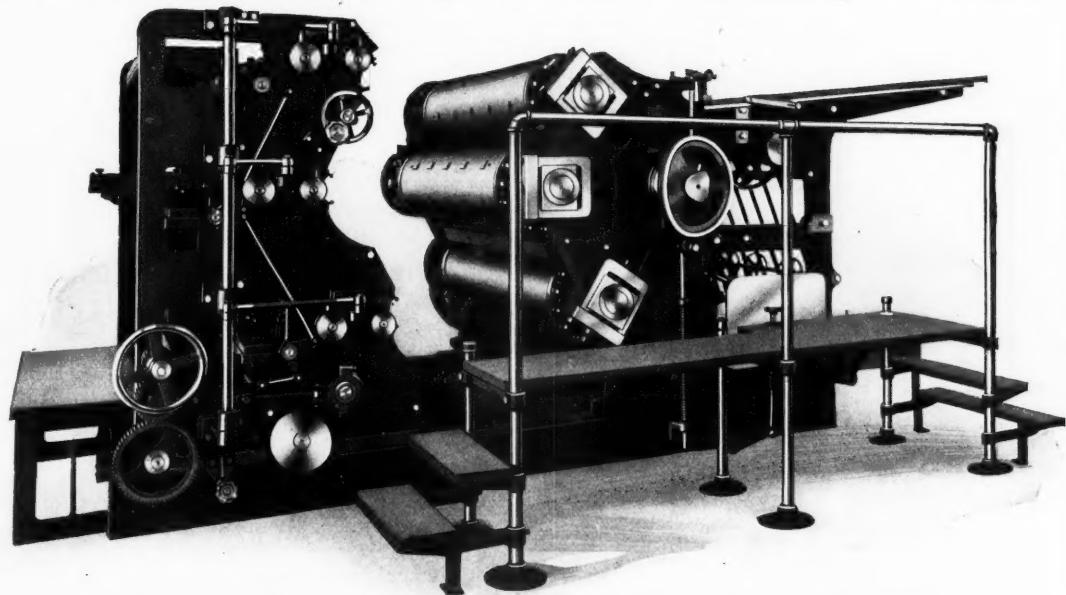


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The cut shows Model R attached to a Chandler & Price press

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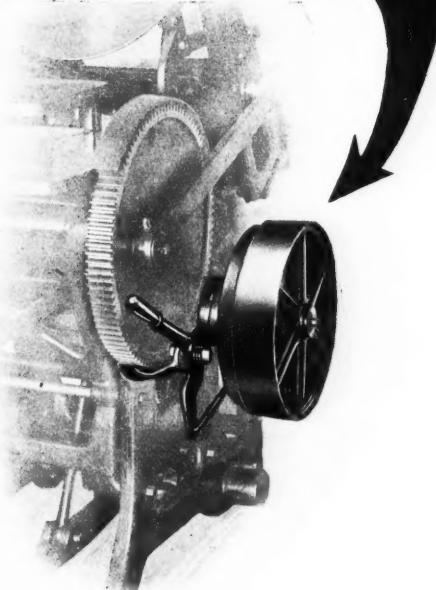
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Accuracy

C

From your Compositor
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Accuracy

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your first demand is
Accuracy

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From your Proofreader
your first demand is
Accuracy

A

From your Makeup
your first demand is
Accuracy

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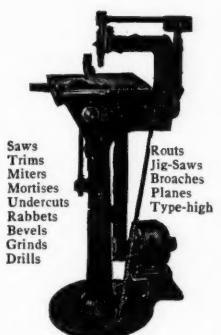
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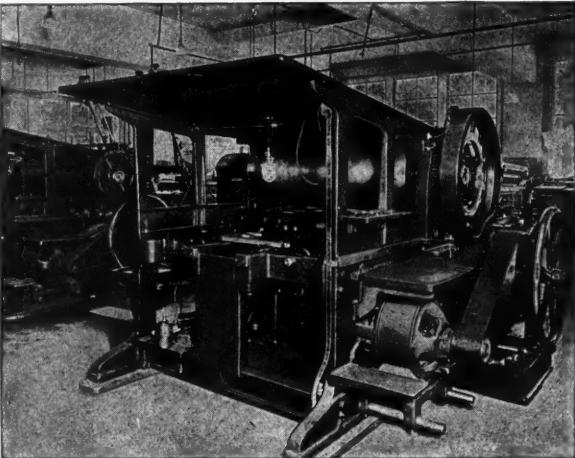
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THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

A. H. McQUILKIN, Editor

Vol. 57

JUNE, 1916

No. 3

Issued promptly on the first of each month. THE INLAND PRINTER aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries.

LEADING ARTICLES IN THIS ISSUE

BREAKING THE ICE (Illustrated).....	321
By ROSS ELLIS	
PRINTING AS A MEANS OF EDUCATION.....	325
By KATHARINE M. STILWELL	
SPECIALTY-PRINTING PROBLEMS AND HOW TO OVERCOME THEM — No. 5 —	
PRINTING SIZE-STICKERS FOR SHOE MANUFACTURERS (Illustrated)	330
By CALVIN MARTIN	
ENERGIZING THE MONTHLY STATEMENT	334
By W. B. PARKER	
FREEDOM AND THE TRADE UNION (Editorial)	340
THE COUNTRY EDITOR AND THE MAIL-ORDER HOUSE (Editorial)	341
INCIDENTS IN FOREIGN GRAPHIC CIRCLES	343
By OUR SPECIAL CORRESPONDENT	
INEFFICIENT PROOFREADING	346
By F. HORACE TEALL	
MERRITT GALLY, PRINTER-INVENTOR.....	348
By HENRY LEWIS BULLEN	
BOOKBINDING	369
By JOHN J. PLEGER	
MASTER MINDS OF TYPE AND PRESS — No. 6 — WILLIAM BULLOCK.....	371
By JOHN S. RITENOUR	
TYPE-FACES USED IN MODERN ADVERTISING (Illustrated)	377
By GILBERT P. FARRAR	
A COMPOSING-ROOM OF PERPETUAL DAYLIGHT (Illustrated)	380
By C. A. HARTMAN	
REPUTATION, A NEGLECTED ASSET OF THE PRINTING BUSINESS — Continued.....	388
By HENRY LEWIS BULLEN	
OLD BILL DISCOURSES ON "THE KIDS".....	395
By A. J. CLARK	

Complete Classified Index will be found on page 429

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This is a specimen of high-speed printing—2,000 impressions an hour. It was fed by the Miller Platen Press Feeder on a 10 x 15 C. & P. press by the Cahill-Igoe Company, Printers of Quality, 117 West Harrison Street, Chicago. Design and lettering by J. L. Frazier, chief instructor Inland Printer Technical School and I. T. U. Course of Instruction in Printing.



Coöperation

*If I can do no good
for you
And you no good
for me,
The world without us
would go well
So far as I can see.*



This is a specimen of high-speed printing — 2,000 impressions an hour. It was fed by the Miller Platen Press Feeder on a 10 x 15 C. & P. press by the Cahill-Igoe Company, Printers of Quality, 117 West Harrison Street, Chicago. Design and lettering by J. L. Frazier, chief instructor Inland Printer Technical School and I. T. U. Course of Instruction in Printing.

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Vol. 57

JUNE, 1916

No. 3

Breaking the Ice

By ROSS ELLIS

 JOE WARD stalked into the private office of the Lee Printing Company and stopped beside the desk of his employer. Joe was well past fifty; but it was rage rather than age that made his voice tremble when he spoke.

"Mr. Lee," he began, "am I to understand that you don't trust me?"

Herbert Lee shook his head, a puzzled look on his face. "Why, no, Joe. Where did you get any such idea as that?"

"I find a notice on my desk," said the salesman, "to the effect that I'm expected to hand in a written report on every call I make. I've been selling printing for a good many years, and this is the first time such a proposition has been put up to me. It's an insult!"

"Not meant that way at all," denied Lee. "Where does the insult come in?"

Ward slapped a pad of the offending report-blanks down on the desk. "It's an insult to insinuate," he stormed, "that unless I hand in a bunch of these reports every night you don't know whether I've been working or not. I guess my record speaks for itself."

His employer laughed pleasantly.

"Sit down, Joe, and cool off," he invited. "I know perfectly well that I don't need to keep tabs on you. You've done good work for me, and for others before you came with us, and you are a hustler if there ever was one. But you must remember that some of the salesmen on our pay-roll haven't so enviable a record—and don't seem to be on the way to make one. They go out in the morning and come back at night, and the assumption is that while they're away from the office they are working; but I'd like to have some check on what they actually do. Anyhow, a live list of potential customers with the names of the individuals who place the orders and a brief



"Am I to understand that you don't trust me?"

summary of the prospects for business will be a mighty valuable thing for me to have."

"I have it for my territory," said Ward, "right here." And he tapped his forehead.

"Not nearly so convenient a record for me as the reports would be," said Lee. He held up his hand as Ward started to speak. "Just a minute, Joe. I'm not going to demand that you continue this system, but I do want you to help me start it going. The others need something of this kind, even if you don't, and they'll follow your lead. I want you to hand in your reports regularly for a week or so, until the other boys get the habit. Then you can drop if you want to. You understand, I'm sure. Can I count on you?"

"Why, certainly," agreed the salesman, much mollified. "I'll be glad to help you, and I don't doubt the system will be a good thing for some of the other boys. They don't work any too hard, that's a fact."

He took his pad of report-blanks and went out of the private office in a very pleasant frame of mind. To the junior salesmen who were grumbling at the innovation he spoke briefly but forcefully.

"More work? Of course it means more work," he scoffed. "What do you think you're drawing salary for? I guess you can stand it if I can. It looks to me like a good thing."

Shortly thereafter he put on his hat and started forth on his rounds.

The success which Joe Ward had thus far achieved had been largely due to a good pair of legs and a whole-hearted willingness to use them. His territory was large and he covered it thoroughly, up one side of the street and down the other, stopping at every office no matter how insignificant. A cheery word of greeting, a request for orders, and Joe would be on his way again, intent on seeing the largest possible number of prospects in the hours he worked—and he worked a large number of hours. He was almost as

impersonal and ubiquitous as a circular letter. With this system the call-report played havoc at Joe's first stopping-point.

Into the Bayne Dental Supply Company he swung, stopped at the railing and saluted a clerk whose face was familiar. Joe did not know his name, but once this same clerk had placed with him a small order for rush delivery.

"Not a thing to-day," smiled the Bayne employee. "Some other time. Sure, I'll keep your card."

Ward was three steps on his way to the next office before he remembered the call-report.

"Shucks!" he muttered. "If I stop to fill this in it will certainly cut down the number of people I can call on in a day. Let me see; what's that man's name?" He could not answer that question, and he suddenly realized that although he had called at the Bayne Dental Supply Company many times he had never known the buyer's name.

Having given his promise to Lee, it never occurred to the salesman to do less than fulfil it absolutely. He turned squarely about and re-entered the office which he had just left.

"I have to fill out this thing," he explained to the clerk to whom he had been talking, "and one of the things I have to get is the name of the man who buys the printing. How do you spell your name?"

"The name you want," said the clerk, "is Amos D. Wells. He is the secretary of the company and does all the real buying. Sometimes I place routine orders, but only when he tells me to."

This was news indeed. Joe had always taken it for granted that the man who had placed the one order would do all the buying.

"Thanks," he said, jotting down the information. "Now, if you will be good enough to tell me what classes of printing your concern buys, it will help me a lot in making my report."

The clerk considered.

"Oh, the usual stuff, I guess. Bill-heads, order-forms, invoice-blanks, and the like. Occasionally Mr. Wells gets up some advertising notions—circulars of various kinds. I don't think he is planning anything along those lines just now; but you might ask him. I'll see if he's busy."

Joe Ward felt almost guilty when he turned in his reports at the close of the day. He had made only fourteen calls, whereas fifty would have been nearer his average.



"I do want you to help me start it going."

"Making out those reports certainly slows me up," he told himself. "Any one would think I'd been loafing on the job, yet I've been busy every minute. Maybe when I get used to the system I can speed up a bit."

This did not prove to be the case. Ward found that an unusual percentage of those on whom he called had orders ready to place or business in prospect which required discussion. His average number of calls per day had diminished rather than increased at the end of the week during which he was pledged to use the call-reports. But when he checked up the totals in his order-book he was not dissatisfied with the week's work. Nor did the head of the Lee Printing Company exhibit any signs of disappointment.



"I guess you can stand it if I can."

"You're all right, Joe," he beamed. "If I had a few more men like you, I'd have a shop full of work all the time. The other boys are doing better than they were, though, since we started that report system. How do you like it as far as you've gone?"

"It has taken me six days to get from Landin street to Dinsmore," said the salesman. "Ordinarily I could have covered that ground in two days."

"Drop the reports, if you like," said Lee. "All I wanted you to do was to break the ice."

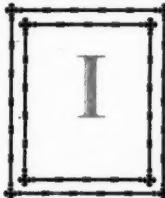
Ward shook his head. "I think I'll keep on as I'm going, if you don't mind. I've been thinking the matter over, and it seems to me that a system which enables me to increase my sales is a pretty good one to follow. It is true that I haven't covered more than one-third the ground I usually do; but I have a feeling that on the concerns I've seen I have made a stronger impression than I ever did before."

"Well, it's a fact," said Lee, "that the important thing is the number of orders you get, not the number of calls you make."

"Right. And when it comes to eliminating the chilly barrier that usually bars out the printing salesman from the man who really does the buying, the call-report is the best little ice-breaker I've ever found."

Printing as a Means of Education*

By MISS KATHARINE M. STILWELL



T was nine years ago last January that I took charge of printing in the School of Education. At that time, so far as I know, only in the Francis W. Parker School was "printing" a school-subject in the Middle West. We ourselves had but a meager equipment, barely enough for four pupils, and not even a room to work in, only a dark corner in the fourth floor corridor.

Four and a half years ago, there were in use only fifty-seven school printing outfits in the United States. To-day over nine hundred teachers are teaching printing in as many schools and shops. The value of their equipment runs into thousands of dollars, and the marvelous response, both in numbers and in enthusiasm, which greeted the call for this organization testifies, as nothing else could, to the educational interest in this subject.

It is well, I think, that we should pause in this point in our progress, for this occasion marks a stage in our history, and consider what this phenomenal growth means. How much of it is the result of the popular cry for trade schools, vocational training, and industrial education? What part, if any, is due to the inherent educational value that lies in the subject itself?

Undoubtedly, the demands for vocational education have largely influenced the introduction of the teaching of printing. That these demands have not been wholly responsible for its growth is proved by the fact that the five leading industries have not invaded the educational field to any such extent as has printing.

Printing justifies its entrance into the schools on the ground of vocational training, for it fulfils the basic requirements of the advocates of vocational education. It belongs as well in the class of humanistic studies by right of its kinship with the other subjects in a school curriculum: history, civics, science, mathematics, English, and art. It occupies the unique position of being a subject which leads out in two seemingly opposite directions. Seemingly, I say, for while the ends to be attained differ, they are not antagonistic; and printing, if properly directed, may lead to either or to both results.

In itself, it offers an acquaintance with the world's sixth largest industry, one which is an acknowledged factor in the world's civilization. As a practical school activity, it affords a training that is suited to every pupil, be his future in shop or in office. Whether or not its aim be that of turning out printers, the result is such as to fit a pupil for printing as a vocation if later

*An address delivered by Miss Katharine M. Stilwell, teacher of printing at the School of Education, University of Chicago, before the initial meeting of the International Association of Teachers of Printing, Central Section, held at Grand Rapids, Michigan, May 3 to 6, 1916. Copyright, 1916, by Katharine M. Stilwell.

in life he should choose to follow it. That same training also fits him for any other occupation which demands power to think in terms of objects, a trained hand, a cultivated artistic sense, an appreciation of honest work, and a feeling of social responsibility.

Since this subject comes into the school from two widely different points of view, it follows that two different teaching ideals prevail. One, the trade idea, has for its purpose the training of a boy in the technic of printing. It teaches him to do good work according to accepted commercial standards, and aims to fit him to enter the industrial ranks as early as possible. (I will come back to this later.)

Under the other ideal, printing has come into the school because it is a means to general education. It is a manual-training subject based on the same general principles that underlie all the manual arts. As such, it is directly related to all the other subjects in the curriculum. Its influence was felt early in our civilization, and, under the guise of history, we have sometimes tried to teach our pupils something of what the world owes to this invention. But knowledge to become power must function in action, and printing becomes a vital element in the education and life of a student only when he assimilates his knowledge of its history and development by actually printing. That this process is educative is recognized by others than printers and teachers. Writers, novelists whose business it is to reflect life, have testified to this fact. Arnold Bennett, in "Clayhangers," says: "One can not be a compositor for a quarter of a century without insensibly acquiring an education and a store of knowledge far excelling the ordinary."

At some point or other printing touches every study and every force in the school. I am not going to dwell upon its relation to English. That relation is so patent that it is the argument first seized upon and emphasized by every one who advocates the teaching of printing. In this connection I want to make just one point: Greater than a knowledge of the rules governing English, greater than any fact connected with English training which may be learned in the print-shop, is the attitude of mind there engendered toward form. The conscious attention to form in typesetting leads to close observation of all form, and results in a habit of accuracy, and a respect for form — a respect which in the average schoolboy is conspicuous by its absence.

I am convinced that there is in the print-shop a wealth of raw, mathematical material which should be made available to the teacher, and I hope some one will soon make that his task. There are, however, some required mathematical computations obvious even to the beginner. Learning the spaces can be made the basis for a drill in fractions, and the pupil soon finds that spacing is a problem in arithmetic; that setting the feed-gages means measuring; that it is not a matter of judging simply with the eye. Finding the number of ems in composed type, measuring manuscript, estimating the

amount of body-type required for a given page, calculating the amount of paper needed for the work in hand and its cost — all these and similar problems arise in every print-shop. As mathematics, they are simple; but they are valuable problems for the pupil because he recognizes the necessity for solving them, and solving them accurately.

Unless the teacher be well versed in science, he finds himself at a loss to answer the questions that even a sixth-grade boy will ask about the press, the composition of the rollers, the making of type and ink. This indicates a possible correlation between the work in science and printing. The study of mechanics and electricity which most schools attempt may well find practical application in the print-shop. That correlation is one that has not yet been worked out, but I will say incidentally, that, aided by the Science Department, it is the subject of study in my own school. Printing is essentially an industry. Yet it is more: it is an art. From one point of view, it is an industry dependent upon art; from another, it is art expression itself. Every beautiful page conforms to certain principles of design. The pupil must be taught these principles — harmony of shape, harmony of tone, and balance — as they relate to printing. The printing problems are art problems. The printing teacher and the art teacher must work as one in their solution. The study of art in printing leads to visits to museums and art galleries, to making collections of examples of fine printing, to a definite effort to improve the taste of the pupils by teaching them to know and to admire what is best in typography.

The pupil feels the meaning and value of his own work only when he is able to place printing in its true historical setting. To this end, he should be taught the various ways this work has been carried on from the days of the clay tablet or the making of tables of stone to the modern methods in use to-day. He should learn of the various materials used in these processes — clay, stone, wax, leaves of trees, papyrus, parchment, vellum, paper. He should know of the making of books, the beautiful illuminated manuscripts of the thirteenth century, the block books of northern Europe and the early printed books. He should become familiar with the work of the early printers — Gutenberg's forty-two-line Bible, which William Morris says has never been excelled, the Fust and Schoeffer Psalter, the Aldines, the Jensens, the Elzevirs, the Plantins, the eighteenth century French books. He should see good books of our own period and know of our great publishers and printers. The relation of printing to its allied industries, the binding of books, the making of illustrations, the manufacture of ink, modern paper-making, typecasting, machine composition, the cylinder press, the composition of rollers, are all topics of great interest to any natural boy or girl. The school print-shop should be a center with its interests radiating outward to these modern, vital forces in the world about it.

Let me here sound a word of warning, for I see a danger confronting us. If we do not see the educational relationships of our subject, or seeing them, refuse to correlate them in our teaching, then will printing fail to be a means of education. It will disappoint its friends and adherents, just as some other forms of manual training have not fulfilled the hopes and expectations of those who advocated them. We, too, shall be accused of failure, and with some show of justice. For technic without the educational content is, if such a thing can be, somewhat like form without thought.

Now to go back a moment to a consideration of the vocational ideal.

Let me speak of that as prevocational or industrial work as adapted to elementary schools, and vocational work as applied to high-school pupils.

I have no quarrel with vocational education. I recognize its value and necessity. At a time when boys and girls begin to look forward to and choose their life-work, it is fitting for the schools to offer courses which shall lead them in the chosen direction. Only I beg that these courses be given in conjunction with existing courses. Let the public schools be enlarged and adapted to the growing needs of all boys and girls, and let us not put any slight upon labor by separating it and its followers from the traditional high school.

On the other hand I do not believe there is need for prevocational work. I am persuaded that the economic necessity for boys and girls leaving school early does not exist to the extent that many people believe it does. I venture the assertion that three-fourths of those pupils who leave school between the fourth grade and the high school do so because they are dissatisfied with existing conditions. It is a criticism upon our curriculum and our methods of instruction. Give to all boys and girls a chance to learn through the introduction of practical activities, improve our work, our own teaching; in this way we may keep our pupils through the grades.

What is there that I have indicated as the work of printing in a general education course that is not vital to the work in the prevocational course? What demand is there in the industrial class that is not here met?

You may say the prevocational training in technic is greater. I answer, a smattering of knowledge, a minimum of skill in any subject is not educational. The pupil must gain control of his tools, must know the limitations and possibilities of his material before he can do creative work; and age for age, time for time, as much technical knowledge and skill can be acquired in the one case as in the other. Any course in printing should require of its students good work according to accepted commercial standards. If I have not emphasized this earlier, it is because it seems to me self-evident that the first step in teaching printing is to teach how to print.

I very much question the wisdom of having printing classes enter the commercial field. The time element which enters into a commercial job is apt to take the attention of the teacher from the child to the result; to shift

the emphasis from the producer to the product. To do work for pay is to interfere with the neighborhood printer to whom the work rightfully belongs. The pupil's time has not a money value, overhead expenses are not reckoned with, and the consequent cut in price is a detriment to the printing trade. No wonder there is opposition from the labor unions!

All printing done in school courses should be dominated by the social motive. It may be printing required by the school or by the individual, but it should be work whose social value is recognized by the one who does it. The work assigned should not be monotonous—it should present variety. If I may express an opinion, there is very little education to be gained by over-large runs on the press—printing thousands of blanks, for instance, for a Board of Education. That's a little too much like introducing child labor into the schools!

One more point: Who shall teach printing? As there are two opinions regarding the place of printing in the schools, so there are two answers to this question. The craftsman says: The teacher does not know how to print and is not competent to teach it. The schoolman says: While the printer does know his subject, he is not a teacher, and he is not able to handle classes nor to give instruction. Both are partly right. The teacher can not teach what he does not know, the Chicago Board of Education to the contrary notwithstanding. By permitting a teacher who holds a manual-training certificate—evidence only of skill in woodwork, by permitting such a teacher to drop his woodwork and take charge of printing, this Board thus says: Any one can teach printing. No preparation is required.

Whoever aspires to teach printing must learn the technic of printing. Who would be a teacher must study the child, must learn the laws of psychology, the rules of pedagogy. And I want to protest strongly against the fallacy that learning either the technic of printing or the psychology is a light task, that either can be done in a short time.

Who shall teach printing? Either the trained teacher or the trained printer, who can and will complete his preparation. It all goes back to the individual. The teacher of printing should be a man or woman of large vision, with a great capacity for work. One who sees printing, not as a trade, not as a commercial opening, but as an art industry, the art of a people whose national expression is not through its architecture, neither through its painting, nor its sculpture; but whose universal language is printing.

Such a teacher will see in his work an opportunity for training his pupils into citizenship. He will look beyond the technical knowledge and intellectual attainments to a higher result: the strengthening and upbuilding of the moral character. He will, through the print-shop, train the young people to work together for a common good, to perform some sort of social service, to feel in sympathy with the other workers.

And then this training given to these boys and girls, the future citizens of our democracy, will react upon printing itself. In the Middle Ages when all craftsmen worked for beauty, the making of a book was an art into which the craftsman put his thought, his life. These boys and girls, trained to see the beauty in service and to feel their work as an art, will bring once again to books and bookmaking the same high ideals. They will use their knowledge of art and of science to combine in consistent relations type and ink and paper, not according to old world standards, but in the light of modern inventions and modern truth.

Specialty-Printing Problems and How to Overcome Them

No. 5—Printing Size-Stickers for Shoe Manufacturers

By CALVIN MARTIN

PROBABLY no standard article made to-day requires so many operations during the process of its manufacture as the shoe, and, as is always the case, the printer is called upon to help out in creating a successful system. From the mammoth tag printed on six-ply check, twenty-eight inches in length and eyeleted in from three to five places, each eyelet having a long string, down to the small size-sticker, one-half by one inch in size, printed in roll form and gummed with fish-glue so they will stick to leather, is quite a jump; but the printer, as usual, has to overcome the difficulty. These stickers are put up in rolls of one thousand, perforated, and inserted in open-end cartons; twenty-six cartons, or sizes, to the case.

A small machine, fourteen inches high, six inches wide and eighteen inches long, having an enormous output, was recently put in operation for producing these stickers. It is rotary in movement, the cylinders carrying four rolls at a time. The press is built on the overhanging principle, one side-frame only, which makes it very handy to operate and more than doubles the output. The plate cylinder is slotted to receive ten beveled flat plates of figures, one-half inch wide and two inches long. These are held in place by beveled clamps at the sides and ends. Centered between each figure-plate is a steel perforator. When loaded with plates this cylinder is ten inches in circumference. The impression cylinder has the ordinary packing, and small strips of brass are added at ten points, spaced an equal distance apart, to receive the impression of the perforator. The roll is fed through these cylinders over an idler to a set of surface-wound slitters. The

rewinding arbor holds four small cores, to which are fastened the end of the roll. As the roll gets larger while the press is in operation it raises its center arbor. A throw-off is adjusted to the slitter so that it automatically stops the press when the roll grows to its proper size of one thousand stickers. The arbor can be changed by an expert operator in less than one minute. An output of 950 to 1,200 rolls an hour is easily obtained.

The diagrams herewith, Figs 1, 2 and 3, give a little idea of the construction of this machine.

The overhanging system is being used on small machines more and more

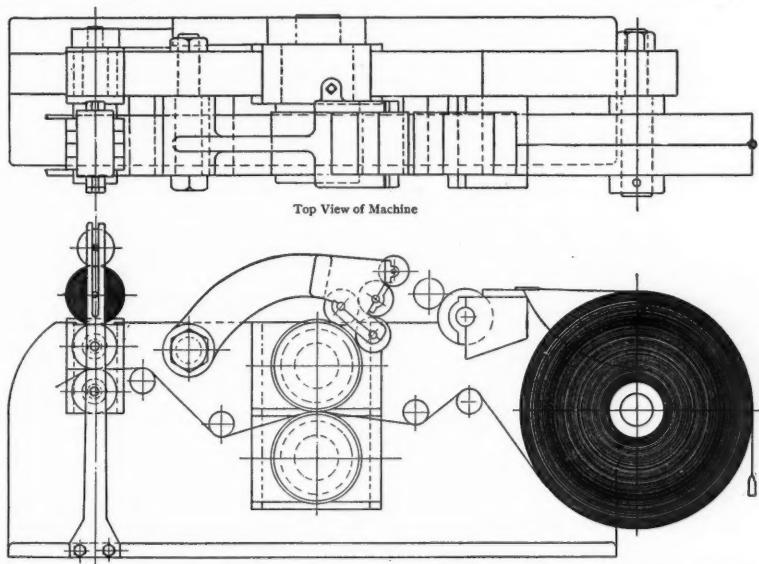


Fig. 1.—Sketch of overhanging rotary press for printing size-stickers for shoe manufacturers.

every day. There is a machine in Brooklyn at the present time that is running with an overhanging impression of nearly eight inches and is doing nice work.

THE PRINTING OF ORANGE LABELS

With the development of the orange industry in California several new features were brought out, one of which included the printer. A syndicate of prominent fruit-growers went east and started certain parties at work on a machine that would automatically place the labels on oranges, sorting and boxing them at the same time. After considerable work this was accomplished. Then came the order to get the labels; but where to get them was a question. These labels are small, and must be round or oval in order to make a neat appearance. They must be in at least two colors, and some of the growers insisted on having three colors. They must be in rolls of from 5,000 to 10,000 each. No one cared to tackle the proposition. A handsome bonus was offered to the one who would produce the labels, still no one

seemed to care about attempting the work. However, the usual requirements for accomplishing an undertaking of this kind — infinite patience, hard, common sense, and the nerve to overcome difficulties — finally produced a machine which, to say the least, has an enormous output. It cost money — a lot of it — but the producer got it back the first year.

I have been requested by the owner not to give a detailed description of this machine at the present time. There are a few matters now under consideration that make it advisable not to do so. I can say, however, that it is rotary in movement, and completes the labels die-cut and rewound at one operation at an enormous speed. The machine is so small that when the operator is through at night he loosens the clamps on the bench and puts the machine in the safe over night. This bears out an argument which I have

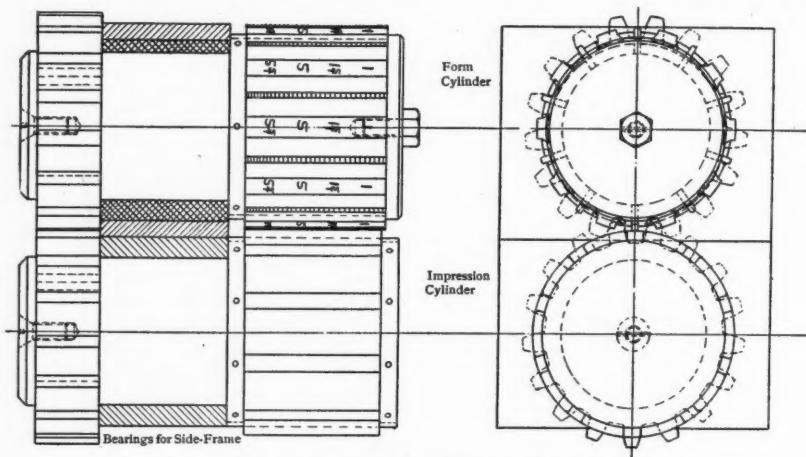


Fig. 2.—Arrangement of printing cylinders.

been using for years, and that is, the successful machine is the small machine with an enormous speed. The peculiarities of the trade make this more apparent each year.

Oranges are now sorted in thirty-three sizes and thirteen grades, and the machine that does the sorting and puts on the label automatically is by no means a child's toy.

SUGGESTIONS FOR IMPROVING NUMBERING-HEADS

Why is it that numbering-machines are so hard to lock up in the ordinary form? It seems strange that with the great number sold daily to printers no attention is given to the convenience of the printer. Some manufacturers are now making numbering-heads on the point system. Well and good. What are the points? What good to the printer for every-day use is a numbering-head 63 by 126 points? All furniture of standard measurement is by picas or half picas, being multiples of six or twelve. Take the six-wheel head, for instance; it is not quite ten picas long, and is a trifle over

five picas wide. Why can't they be made to even picas or nonpareils so the printer will not have to use one-point leads when justifying them in the form?

I wonder if numbering-machine makers ever thought of making bar machines with changeable lengths? As they are now made, a bar head, in order to take a certain number of heads, must be run on a machine at least the size of the length of the head. With a system of side bars of various lengths, and an operating bar, these bar heads could be run where they were best adapted to the job on which they are to be used. If the plungers were made separately, and the side bars in lengths of six, eight, ten, twelve, fourteen, sixteen and eighteen inches, with plunger bars to match, the extra expense would be very slight in comparison to the benefits to the printer. If a small job required the use of three or four heads, it could be run on a

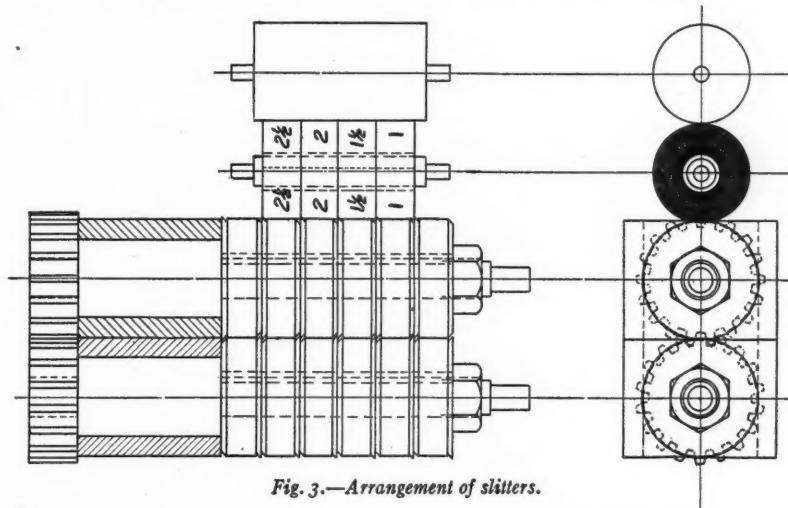


Fig. 3.—Arrangement of slitters.

small press instead of on a larger machine. The various bars could easily be fitted to the plunger-heads, and the taking out of two screws at each end and side would not be very difficult. Machines made in this way could average one inch in width for six wheels where the present commercial numbering-head is about four picas longer. No one really needs the prefix "No." on his printing. Furthermore, machines made in this manner could be easily cleaned.

This system could be worked out so that heads numbering at right angles or crossways can be inserted. A printer would, undoubtedly, be willing to pay for these improvements, as he would be getting a run for his money.

BEING

*"I think—therefore I am,"
And as I think, then so am I.
O may the thoughts sustaining me
Live so my work shall never die.*

Energizing the Monthly Statement

By W. B. PARKER



LMOST all lines of business, both wholesale and retail, use the monthly statement as a means of securing regular payment of their outstanding accounts. But there is a great deal of difference in the results obtained by various business houses. The purpose of this article is to point out this difference and make such suggestions as would be of assistance to one who has not given the subject special attention. It is an old saying that "anything that is worth doing at all is worth doing well." If monthly statements assist at all in bringing in the money—and they certainly do—then the best way of using them will bring in the most money, or in other words, add to the percentage of efficiency, and therefore the profits.

The first important point to consider is the form of statement to use. Very often this matter is left entirely to the printer, as though it were a matter of no importance at all. He is merely asked to quote on so many thousand statement forms and given a letter-head from which to pick out the lines or words to make up the copy. As nothing is said about the quality of the paper, he may use the cheapest he thinks the firm will stand for, and as it is usually a question of price instead of quality he does not feel it incumbent on him to give any advice in this regard. The result is that the majority of monthly statements in general use are not nearly as effective as they might be if effectively printed and ruled, and a paper used that would cause the recipient to give it more than passing attention.

This being true, there is a great opportunity for one who appreciates the difference in result between the use of the best and the cheapest stationery to make much of the possibilities that lie mostly dormant in the printing of the monthly statement. If every one used the most effective form its general use would cause it to lose some of the efficacy it now has, as it is in part the special attention that a "different" statement attracts that makes it so especially efficient.

One form of statement that the writer knows to have been very satisfactory in use did not cost much more than the ordinary kind. It was printed on pink bond-paper and cut note-sheet size instead of the regular statement size. This made it stand out on the desk when the mail was opened by the debtor and was not so easily mislaid or improperly filed. There were two columns for items, one headed "Items Now Due" and the other "Items Past Due." At the bottom of the statement the following words appeared: "This statement is *not a dun* for items not due; for those due or past due we would appreciate your prompt remittance." You will

note that there was no column for items not due, but the form of wording used would cause the recipient of the statement to go over it to see if there were. The whole purpose of this statement was to get the debtor to pay attention to it on its receipt, instead of laying it at one side. And this was exactly the result obtained.

Next to an effective form of statement, the matter of regular mailing is the most important. It is customary to send them the first of the month, or somewhere near that time. In some business houses it depends on whether the office force have the spare time or are busy at something else—putting out circular letters or attempting to balance the ledger, for example. In case they think they are busy, then the statements are left for the days when there is nothing else to do. The effect on the debtor can readily be seen—if the statement comes in so late in the month that he has paid out a considerable amount to others he is quite likely to let it go to the next month. If finances work out badly for him during this month he may not really be able to pay the next month, and another slow account has been added to the creditor's books. The way to solve the problem is to tell the book-keeper that the statements must be out on the first day of each month, no matter what else must be held up, and to make him personally responsible for the carrying out of this order.

Where a discount is allowed for payment within a certain time this should be indicated on the statement in a manner that will show up strong. If printed, red should be used for the line stating the discount, but a rubber stamp with purple ink is even more effective. Where no discount is allowed after the statement is sent, but would have been allowed if paid sooner, then the discount should be emphasized on the bill sent. There are two views on this matter of allowing discount, one that it is given because others do, but that the creditor would prefer that the debtor did not take advantage of it; the other, that the customer who discounts is the

AUDITING SHEET	
_____ 1916	
Dear Sir:	
Will you kindly look over the following items and indicate if correct by your signature? Stamped return envelope enclosed. This is <i>not a dun</i> , but is for the benefit of our bookkeeping department.	
Yours very truly, CREDITOR & COMPANY	
Balance due _____	\$ _____
Items due since above date	_____
Payments since above date	_____
Total amount now due	_____
Signed _____	
Remarks:	
_____ _____ _____ _____	

Fig. 1.

most valuable customer in the end, even if the creditor does apparently lose money by his taking a discount. This latter view the writer entirely agrees with, and therefore believes that where a discount is allowed at all, it can not be too strongly brought to the attention of the debtor.

What is known as the "auditing sheet" (see Fig. 1) can be used to advantage in connection with the monthly statement in many instances, especially where there are a number of slow accounts that are perfectly good, and for that reason it is not desired to ask for the money although it is past due. The purpose of this sheet is apparently to have the debtor check up the items of his account and advise if correct, for the benefit of the bookkeeping department. This was the sole purpose when it was first originated by the Standard Oil Company, but with the addition of a few blank lines below the line for signature, it has been found to be an effective aid to collections. It loses its effect if used too often, and for that reason should not be used oftener than four times a year. It may be made out at the same time as the statement, and fastened to it with a paper-clip.

It will be noted that the statement is made in the auditing sheet that a stamped return envelope is enclosed. This, of course, increases the cost of sending out the statements when the sheets are used, but the writer believes that in the average business the results obtained are worth the extra cost, even when no effort is made to otherwise make up for this extra expense. In some instances this can be made up by enclosing a special sales offer or some piece of regular sales literature. Experience has shown that sales matter enclosed, if limited to one extra sheet, does not detract from the attention paid the statement. Where it is possible to make a special offer, with a time limit of, say, ten days, it may bring in a number of orders that otherwise would not be booked, as well as secure the payment of the past items more promptly than if there were no special reason for a prompt answer. The plan is quite easy to adapt to almost any line, and a few trials will show exactly what methods give the best results in a given case.

STATEMENTS

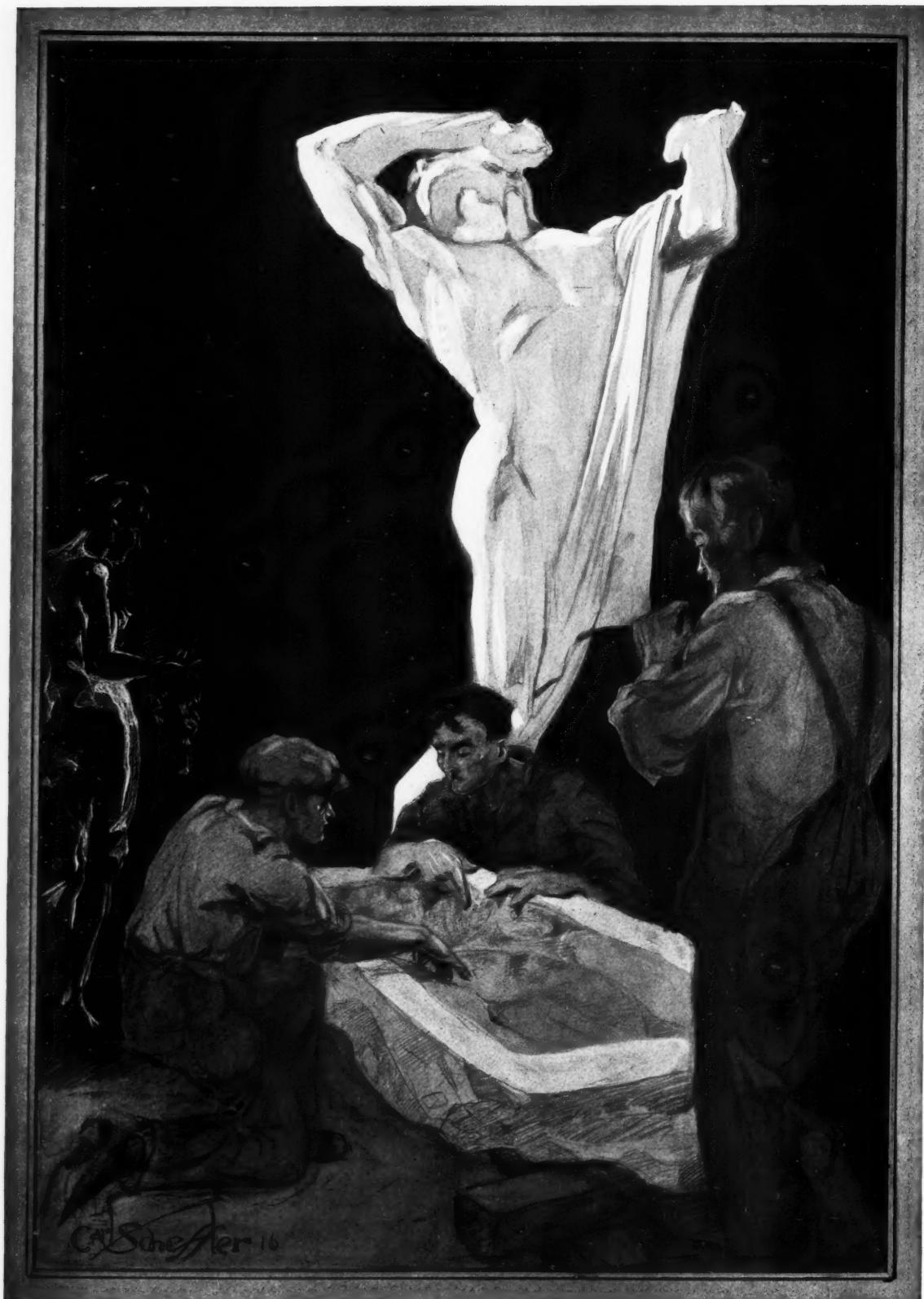
Statements tell you what you owe, and give the chance to say "That's so," or "No, it isn't." Anyhow, they save the danger of a row, if they're sent out straight of hand on a system wisely planned. If I owe a man a scad, nothing makes me feel so bad as when he never says a word until some time, and that absurd, he comes to life and wants that chip—I feel like giving him a clip to learn him not to brace a gent when he's bust without a cent.



MISS XIMENA McGLASHAN, "BUTTERFLY FARMER."

Miss McGlashan is not a butterfly, but a butterfly farmer. Her "ranch" at Truckee, California, where she breeds rare specimens of the airy creatures, yields her a good income.

Photograph from the Collection of Edmund G. Kinyon, Grass Valley, California.



INDUSTRIES ILLUSTRATED — IN A BRONZE-FOUNDRY.

Waxing the Mold.

No. 11.— From the drawing by Carl Scheffler, Palette & Chisel Club, Chicago.



Self-Limitations. Individual persons and business firms suffer more from self-limitations than from lack of opportunities. As in *Æsop's* fable of the monkey and the jar of nuts, where the monkey could not get his hand out of the narrow neck of the jar because he grasped too large a handful, we spoil our chances by lack of sense.

Please Answer. Don't thwart the work of your official representatives by your persistent neglect to give them the information they must have from you in order to know your needs. The conditions that have to be met by coöperating influences of yourself and others can only be met by you — you, yourself — making your official representatives your own personal representatives, and making their requests for information your first care.

Offices. Personal popularity and fitness for the job seem to be strangely confused in the minds of men when candidates come before them for elective offices. The right man in the right place is always hard to get, but when we do get him we seem to be in a hurry to make a change. We take our views from our National Government, which was planned to avoid dynastic power; but if business firms are unable to do efficient work under short-term administrations, it seems common sense to consider organization plans from the business side and not from the polity of National Government, in which the loss of efficiency is supposed to be the insurance premium for avoiding dynastic rule.

Constructive Organization. That the conception of inter-organization responsibility for the welfare of the industries is gaining ground in America among the owners of capital and craftsmen is obvious by the success which has attended the constructive efforts of Mr. B. G. Brady, in Boston, Massachusetts, and by the action of the Methodist conference in recognizing the constructive side of trade-unionism. If trade-unionism is to come to its full stature, it will do so through making itself so obviously worth while to the craftsman that he

will feel he must have its benefits, and so worth while to the employer that he will feel he must have its advantages. Shop restrictions and coercive measures for the unfair and the unjust can then well be left to the ethics of the entire trade.

Unanimity. "If the fleas had been unanimous they could have pulled me out of bed," said Charles Lamb. We hear a great deal about coöperation, but the word has become shop-worn and without significance. Organization demands individual devotion to the ideals of the organization. Organize yourself into your organization — be unanimous — and magnanimous.

Mr. Nick J. Quirk and Timothy Cole.

The publication in our March issue of a copper etching of the wood-engraving of President Wilson was protested by Mr. George J. Beyer, the publisher of the engraving. The enterprise of Dr. Wellman Russell Moore procured the commission for Mr. Timothy Cole to make the engraving. The position that Mr. Cole's mastery of his art has won for him as the most eminent in his field also makes him the chief source of inspiration to the followers of the revived art of wood-engraving. Specimens of Mr. Cole's engravings having appeared in various publications, Mr. N. J. Quirk, an accomplished and enthusiastic wood-engraver, with the best of intentions to exploit the work of his friend, Mr. Cole, furnished the proof and superintended the etching which appeared in our March issue, all for the good of the cause and without expectation of a money reward, in which expectation he was not disappointed. But the commission which Mr. Cole carried out through Doctor Moore and the publisher, Mr. Beyer, entailed an expenditure of over eight hundred dollars. Evidence submitted by Mr. Quirk shows that he had advised Mr. Cole of his intentions to reproduce the engraving, but the letter was sent to Washington after Mr. Cole had returned to the East. By an oversight the copyright notation was left off the reproduction, and in order to protect the owners of the engraving we published an explanation in our April issue that

did not explain enough so far as Mr. Quirk is concerned. The misunderstanding resulted from a desire to do a friendly act, and it is possible that the expenditure made on Mr. Cole's commission will be appreciated to an increasing degree of purchases of the original prints rather than to a lessening of them, for undoubtedly the market value and the intrinsic interest of this great work will steadily enlarge with time.

Freedom and the Trade Union.

The *Free Methodist*, of Chicago, has decided to set before the world the position of its Church in regard to labor unionism, as that subject will probably be the most vexatious question before the next general conference. In an article on the subject which comes before us, we feel bound to say that its view is as one-sided as that of the most irreconcilable elements in the labor movement. In fact, it is a very great contrast to the commendable attitude of John D. Rockefeller, Jr., who really seems to try to see two sides to the question. The *Free Methodist* leads off by protesting the Church's identity of interest with the working class. It is a protestation which would be reechoed by everybody. If anybody admits his antagonism to the working class, that is to say, to the bulk of the nation, we do not know who it is. These protestations count for nothing. The *Free Methodist* proceeds to denounce the labor unions indiscriminately, and claims to stand for the rights of the nine-tenths of the working class who are not organized. In the same sentence the leaders of what is described as a "labor trust" are denounced for "making slaves and often unwilling tools of the one-tenth of the laboring men for the purpose of raking in the shekels for their personal gain."

The first of these two arguments seems to mean that the *Free Methodist* Church is taking upon itself the defense of people who refuse to defend themselves. Why do not the nine-tenths organize themselves? The one-tenth would only be too glad to see them do it. And is it possible that a religious organization can with advantage interfere in industrial relations? If there is objection, as there frequently is, to the intervention of a labor-union official, who is after all the accredited representative of the workers, what can be said in favor of the intrusion into this domain of a religious organization, which has no special knowledge of industrial conditions, and is organized for a totally different purpose? But does the *Free Methodist* Church really propose to intervene? If so, it does not say just how. It merely says it stands for the rights of the nine-tenths. But how can it

stand for their rights unless it proposes to do something more than publish articles of indiscriminate denunciation?

In regard to the second accusation, while we do not feel called upon to defend labor-unionism as indiscriminately as the *Free Methodist* attacks it, we have yet to learn that the members of any union are so enslaved by their officials that they are on the whole so badly off as the great sweated and unorganized masses. It can not be said that long work-days, low wages, unhealthful conditions and insecurity of employment are compatible with liberty in the true sense of the word. That explains why in no part of the world is there anything worth mentioning in the nature of an organization of "free" workers to defend their rights as against unions. We can say all this whilst protesting as heartily as any *Free Methodist* against anything in the nature of real tyranny or corruption, such as sometimes exists in labor unions. But we are face to face with a practical question. The *Free Methodist* admits the right of workingmen "to unite themselves in proper organizations for their protection and for their economic and social betterment." "To do this," the *Free Methodist* continues, "is their duty, without doubt." It proceeds to champion the rights of those who do not see proper to join such organizations, and who work for less wages and take other irresponsible action which is inimical to the unions and surely can not be considered to be very beneficial to themselves. We would suggest that the *Free Methodist* Church should mingle a little practicality with its cast-iron interpretation of the rights of men to do as they like, for it should surely be clear, even to one totally ignorant of industrial conditions, that if labor-unionists consented to work side by side with "free" laborers who would undercut them, their "proper organizations," which it is their duty to form, could not possibly exist. It almost seems a logical corollary to their argument that a "free" worker ought to be allowed to go about and do just as he likes even if he has smallpox.

As a fact, nine-tenths of the charges arise from the fact that the principles of trade-unionism are applied too narrowly. They are the same principles of brotherhood and of coöperation which are preached but too seldom practiced by the churches, and applied, though imperfectly, by the various fraternal bodies. The mischief is that a craftsman is apt to look so much at his duty to his fellow craftsman that he forgets those of his fellow workers who are not in his own craft. It is an inevitable defect of one period of the growth of the spirit of fraternity. It has taken many years

to inculcate fraternity among the men each within their separate occupations. Meanwhile industry has been afflicted with pettifogging jurisdictional disputes, during which men have been slugged, property destroyed and industry damaged over relatively trivial questions as to whether this or that body of workers should have the right to do some particular class of work. Again and again those "sordid and tyrannical" labor leaders whom the *Free Methodist* so roundly denounces have deplored the fact that it was easier to unite their men to get them to fight each other on some such question, than to get them to unite solidly to advance the interests of their class or of industry as a whole. Many of these men have done most valuable work in educating their members to this wider point of view. The first step is craft solidarity; the second, industrial and working-class solidarity. Following immediately upon the heels of the latter is the ideal of human solidarity — a fraternity which shall embrace all classes. We are convinced, and we think we know something of industrial conditions, that this is the line of progress, and those well-intentioned theorists are harking forward, not backward, when they would destroy the existing labor organizations in pursuit of the abstract right of the "free" worker to drag down the general standard of the life of his class. They see certain of the evils of the existing conditions, and in order to get away from them they would return to the industrial anarchy of pre-union days, under which white workers endured worse conditions than were associated with negro slavery. They fail to perceive that the progress of the world is forward, not backward.

The Country Editor and the Mail-Order House.

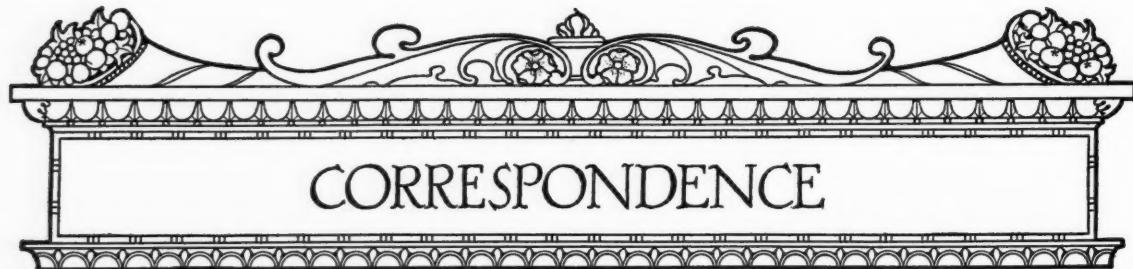
An incident occurred at the annual meeting of the Illinois Press Association which we can not allow to pass without comment. We refer to the refusal of an invitation to a banquet which was extended to the assembled editors by a mail-order house: Sears, Roebuck & Co. First, let us make clear that in the opposition between the mail-order house and the local tradesman we do not take sides, although we are much interested neutrals. It may be true that the local tradesmen largely keep the newspaper press alive in small towns, and as printers we are not unmindful of that, but the mail-order houses advertise largely in the national field, and periodicals with a national circulation owe something to them, as well as printers of mail-order advertisements. It would be an interesting question as to which side spends more on printing, but it would probably be difficult to answer.

Bearing these facts in mind, we feel the more entitled to claim that we can judge this question with some degree of impartiality, and as in the case under review it is the mail-order people who have had their knuckles rapped, the country printer, whether a newspaper man or a jobber, will not mind our saying a word to him. We must all recognize that the mail-order house fulfills an economic function or it would not be there. Its success is the measure of the failure of the local tradesman. What is the reason for that failure? The local trader has the advantage of being on the spot, and his market consists of his own neighbors. Yet even with the local press to back him, he does not get along so well as he feels he ought to. He feels sore about it, and he is apparently very testy, not to say small-minded, if we are to judge by the action of the Illinois Press Association, which, doubtless, correctly represents him in this affair.

For one thing, the farmers, who largely constitute the clientele over which the fight is waged, do not really get a full *quid pro quo* for the patronage they give to the local trader. The latter very frequently buys preserved fruit and vegetables, and often enough "fresh" goods from the towns, when he might just as well buy from the neighboring farmer. So long as he is remiss in this respect, what ground has he to complain of the farmers' lack of local patriotism? The farmer is one of the most cruelly squeezed individuals in the American economic system. He is at the mercy of the commission agent, who frequently leaves him with half his produce on his hands, yet his neighbors prefer to buy from the towns the goods which come via the commission agent. This arrangement is very bad for everybody concerned. Some day the farmers will be wise enough to adopt rural coöperation and dispense with the commission agent, but meanwhile why should not all country dwellers combine to buy from the neighboring farmer? Then, doubtless, we can expect him to reciprocate. That would be a more powerful comeback on the mail-order houses than refusing their hospitality. All the same, we wish well to the Illinois editors, and we hope their townspeople will appreciate their back-handed demonstration of solidarity of interest.

COMPENSATION.

As there is no worldly gain without some loss, so there is no worldly loss without some gain. If thou hast lost thy wealth, thou has lost some trouble with it. If thou art degraded from thy honor, thou art likewise freed from the stroke of envy. If sickness hath blurred thy beauty, it hath delivered thee from pride. Set the allowance against the loss and thou shalt find no loss great. He loses little or nothing who reserves himself.— *Quarels.*



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

INTERNATIONAL TYPOGRAPHIC ART EXCHANGE.

To the Editor: CLEVELAND, OHIO, April 26, 1916.

It has occurred to me that there could be organized an association among the artist-printers of the country to stimulate their creative minds, instil into them new and original ideas, and to have them know what is being done along their line of endeavor in various parts of the country. I believe that a method could be formulated whereby the members of such an association could send to the secretary periodically a certain number of sample copies of such work that they had recently done, and the secretary in turn mail back to the members sets of all the samples submitted.

For a nominal fee annually for membership to cover the cost of postage of packages of printed matter sent him, a member would receive, say, every month, a collection of fine, artistic, original printing that he could not obtain in any other way nor for many times the cost, if he could purchase it at all. The more members belonging, the more copies of each piece of work sent in would be required, but the membership fee would be smaller and collection received would be larger.

Being the first and only one I know or have heard of that has ever thought of this idea or has begun to put it in action, I propose to act as secretary and treasurer, and shall be glad to receive inquiries from art printers and typographic designers.

J. ORVILLE WOOD, *Instructor of Printing,
West Technical High School.*

HONOR TO WHOM HONOR IS DUE.

To the Editor: DETROIT, MICH., May 2, 1916.

"Tis pleasure sure to see one's name in print
A book's a book 'tho there be nothing in't."

My object in writing you is not to see my name in print, but to give you a few facts that may, or may not, be of interest to the readers of THE INLAND PRINTER.

I have just received a folder issued by the Morgans & Willecox Manufacturing Company, showing by the use of their channeled furniture how a form can be locked up without removing the strings until ready for distribution.

This carries me back to the early eighteen hundreds when I conceived an idea that it would be a great saving of time if pages of type could be locked up without removing the strings. To that end in view I tried various methods. I finally locked up a page tightly, using a piece of softwood furniture. The job was printed, and when the form was unlocked I noticed that the string had made a deep indentation in the furniture. I then made a groove to receive the string. I had some pieces cast in type metal, and after giving it a thorough trial I applied for a patent, which was

allowed, calling it "Clarke's internally grooved metal furniture." At that time the writer was the senior of the Clarke & Courts Company, of Galveston, Texas, where the furniture was successfully used and is now.

Well, time rolled on, and I did very little to put the furniture on the market, and thought no more about my patent until my attention was called to an advertisement of the Challenge Machinery Company, making and offering for sale the identical furniture, under another name. I wrote to the company and called its attention to the fact that it was infringing on my patent. The matter was satisfactorily settled, the company buying the patent.

As I said before, it is not my desire to get my name in print, but simply to give honor to whom honor is due, and to know that I had done something that might be of benefit to the craft.

Another one of my patents, called "Clarke's distributing galley," was being made and sold by the Hamilton Manufacturing Company when its attention was called to the fact that it was infringing on my patent. That company promptly and in the most satisfactory manner made a settlement.

Would THE INLAND PRINTER please find out who was the originator of the one-half point copper spaces?

ROBERT CLARKE.

APPRECIATION AND CRITICISM.

To the Editor: BROOKLYN, N. Y., April 24, 1916.

I will be pleased if you can find space for some random ideas suggested by a thorough and constant reading of your invaluable magazine.

First: Why has no reader throughout the length and breadth of our great country ever written to thank you for the series of wonderful articles lately concluded by Mr. Bullen? To my mind, there has been nothing like them since De Vinne's "History of Printing." These articles form a distinctive contribution to the literature of typography. Surely printers are not so utterly engrossed in the technic of their art that they fail to appreciate its wonderful history, or to see anything beyond the daily mechanical grind — dull enough at times, no doubt, but all part of a craft that is the noblest of all crafts.

Second: I am very sorry that Mr. Cole should object to your reproducing his wood-engravings. Even in reproduction they are the most beautiful things we are apt to see in black-and-white nowadays, and many of us never get a chance to see the originals. By all means give us as many good wood-engravings as possible. They represent true art, and are as different from the chromatic horrors on modern magazine covers as a star is from a roman candle.

I was sorry to see the letter-head on page 74 of the April issue of THE INLAND PRINTER referred to as a strong design. It looks to me like a return to the abortive style of a generation ago—one that it took so many years to free the craft from. If it were not for the red seal in the corner, I think that most people, even printers, would take the name for "Fiato," instead of "Flato." When such a misreading is even remotely possible, I argue that there is something wrong with the type—in this case utter disproportion.

Cherouny's plant has died off at last. For a long time there have been rumors around town regarding it; but rumor has many tongues. I wonder if any of your readers remember the interesting and scholarly letters Mr. Cherouny used to write for THE INLAND PRINTER. They used to set us to work diving into Hallam's "Middle Ages" and the older writers on printing. What a wonderful mind that man had!

I want to express my appreciation of the "Cost and Method" department. Nothing along these lines could be better; it is so practical. Here in New York we have a peculiar situation to cope with. For instance: You are turning out a job monthly for a firm for which you charge \$100, making a fair profit. There is a printer across the street who is in need of work. What does he do? Does he go and get a \$100 job from another firm? Not at all; he knows a trick worth two of that, as Pat observed. He goes to your customer and offers to do the job for \$75. Does he lose on it? Of course he does, both of you do. But what does he care? Hasn't he got the job? Hence the customers can say in the vernacular, "I should worry if the printers want to work for nothing." I happened to be in an office the other day when a job came in to be estimated on. After the estimate-clerk had figured away on it for a solid hour he handed it to me as a matter of courtesy, and asked what I thought of his estimate. Although I am anything but an expert estimator I saw at a glance that the price of the whole job printed, including stock, did not cover the cost of the composition, and told him so and proved it with a type-measure. He turned around excitedly and said, "Yes, I know all about that, but *I want to get the job!*" So the price stood. He tried to raise the price after the work was done, but the customer, not being a printer, would not agree to it.

In closing, I wish to thank you for the exquisite poem, "Somebody's Mother," in the April number. Its depth, tenderness and simplicity stamp it as a gem. What a beautiful song it would make—the kind that would live.

JOSEPH C. WHITE.

GROWING SUSPICIOUS.

There is a place down Third street where certain printers hang out when twilight has come and the day's work is over. And there's a reason!

In lifting type from galley to form, a printer uses what is called a "make-up rule." It is a thin strip of steel, and you can buy 'em for about 10 cents each.

But the man that runs the place where the Ben Franklin boys go has been led to believe that this little bit of steel is the printer's badge. Without it, the printer can't work, according to his conception. He has been led to believe that.

So, when a printer asks him for the loan of a couple of dollars and is willing to leave the "make-up rule" as security, the genial host readily passes over the coin. He has a cigar box full of the thin strips of steel at present, and is beginning to think.—*San Francisco Chronicle*.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE late John Purcell, of Dublin, a director of the *Freeman's Journal*, left an estate valued at £48,305 (\$235,000).

THE importation into the United Kingdom of playing-cards, games and toys is now prohibited, under a royal proclamation of March 30.

THE National Union of Paper Workers has decided to assess its members a half-penny per week toward the maintenance of its new convalescent home at Carshalton, Surrey.

HAD the London *Standard* (recently suspended) lived a few months longer, Frances Bowater, of Dawley House, Hayes, would have completed sixty years of uninterrupted employment on the paper.

THE *Eastern Daily Press*, at Norwich, has tendered its advertising columns free to disabled soldiers residing in the county of Norwich and to those persons who wish to employ men thus disabled.

AT the last annual meeting of the Printing and Kindred Trades Federation, the Executive Council reported an increase of 8,000 in membership during the past year; also that the income received was the largest yet attained without levies, and exceeded the previous year by £200.

THE last annual report of the London Society of Compositors shows an increase in the year's working of over £12,000, a very good achievement in twelve months. The full list of the society's Roll of Honor is given, showing a total of 1,596 members, together with those who have fallen in the war.

IT is announced that the following trades have been removed from the list of reserved occupations (that is, those not subject to military duty): Printing-ink manufacturers, newspaper telegraphists on private wire, linotype operators, monotype operators, processworkers (making half-tone newspaper blocks) and papermakers.

UNDER the Trading with the Enemy Amendment Act, 1916, the Board of Trade has required the winding up, among a number of others, of the following concerns: Bronzefarbenwerke Aktiengesellschaft, aluminum and bronze powder manufacturers; Ernest Nister, publisher and color printer; the Eastern Paper Company, fancy-paper manufacturers; Franz Hanfstaengl, fine-art publisher; Paul Suss, Christmas-card publisher.

ABOUT the middle of March the *Standard* ceased publication as a London daily paper. With it disappears one of the most notable Tory organs of the country. It began its career, really, in the seventeenth century, being an offshoot of the *St. James Chronicle*, which appeared in 1671. As a morning paper the *Standard* dates from 1857, and as a penny paper from 1858. The *Evening Standard*, an entirely different undertaking, is not affected by the stoppage of the morning paper.

THE Government's restriction of the importation of papermaking materials to 33 1/3 per cent will have a damaging effect on the trade, and already the cost of paper has gone up enormously. Efforts were made by the newspaper proprietors, the Paper Makers' Association, as well as by a joint deputation of the Master Printers' Federation and the Typographical Association, to secure some modifications of the restrictions, but little sympathy was met with from the Board of Trade. The supply of paper is placed in the hands of a Royal Commission, which will do the sole importing and distributing of papermaking

materials, and control the prices. It is reported that a good many newspaper men have been let out because of the reduction in the size of papers resulting from the above restrictions, and that many old-established periodicals, up to now well-paying concerns, have suspended publication.

A NOTABLE case of a soldier recovering from an injury received in warfare, where a bullet lodged in his heart, after passing through his chest and lung, is recorded in the instance of a linotype compositor, Corporal Leyden, who while working in a Newcastle office joined the Northumberland Fusiliers. He was wounded while occupying a trench "somewhere in France." It is believed that the avoidance of an operation saved his life. The medical fraternity at the Norwalk and Norwich Hospital looked upon him as a unique surgical case.

THE Liverpool job compositors and machine minders have obtained an increase in wage of 2 shillings per week, with a proportionate increase in overtime rates. The newspaper compositors have had an advance of 1½ shillings and the linotype operators 2 shillings per week. The new minimum rates, which date from January 1, 1916, are as follows: Jobmen, 40 shillings per week; evening news compositors, 40 shillings; linotype operators, 48 shillings; morning news compositors, 50 shillings; linotype operators, 56½ shillings (respectively, \$9.72, \$11.67, \$12.16, \$13.74).

GERMANY.

ON May 20 the German Typographical Union attained its fiftieth year of existence.

ON April 1, three papers in Lubeck and fifty-six in Schleswig-Holstein raised their prices.

THE *Neue Würzburger Zeitung*, at Würzburg, founded in 1803, has suspended publication. It is the second daily of this city to succumb to the strains of warfare.

THE paper manufacturers' association at Berlin has again advanced the price of news paper 8 marks per 100 kilograms (1½ cents a pound). This represents a nearly forty per cent increase.

BECAUSE of the interest now taken in the Turkish language, the Book Trades Association has concluded to arrange for courses in the study of Turkish—one for master printers belonging to the association and the other for employees.

KARL HOFFMANN, publisher of the *Papier-Zeitung*, of Berlin, on March 2 passed his eightieth birthday. He is the author of a handbook on paper manufacture and was the founder of a house in Dessauer street, wherein a number of graphic organizations have their headquarters.

THE death, at Stuttgart, of Theodor Goebel, the nestor of German printedom, occurred on March 31. He was born at Gelenan, in Saxony, on March 17, 1829, and was therefore a little over eighty-seven years old. He was a frequent contributor to the printing-trade journals, besides publishing a number of graphic books himself.

THE first German parliament that fought against exotic words in the language was the Bavarian legislature, which in 1819 acted upon a bill introduced by Josef Anton Keil, representative from Würzburg. He claimed that because of the bad acoustics of the assembly chamber, combined with the extensive use of foreign terms, it was extremely difficult for members from country districts to understand what was being said. His bill provided that the speakers must use purely German expressions; also that there be constantly on hand a watchful official conversant with languages, whose duty it should be to explain, or have explained by the user, every foreign word and non-Ger-

manic expression, for the benefit of the less learned members. The report of the legislative proceedings was to be printed in pure German, to make it possible for the general public to understand it. The great difficulty in the way of the desired reform was in the older members being imbued with the culture of the eighteenth century, and under the influence of French occupation having acquired a speech largely mixed with exotics.

IN the search for copper for military purposes a notable find was made in the Dietrich Reimer publishing-house at Berlin. Twelve copper plates illustrating Goethe's "Faust," which had long been thought to be lost or destroyed, were brought to light. They were engraved by F. Ruschenweyh, after drawings by Cornelius, and the prints from them had become rare and much sought for. Of course, these plates will not be changed into ammunition.

THE commission having in hand the work of distributing reading-matter among the soldiers on the field and in the hospitals, and which has already distributed over five and one-half million books and from two to three times as many periodicals and brochures, has made arrangements to have a general book collection, to be made in the week of May 28 to June 3. Such a collection a year ago resulted in the bringing in of about a million donations of books and periodicals.

AUSTRIA.

INSTEAD of the usual seals made of lead for sealing freight cars, the royal railway commission has introduced for use on the state railways seals made of brown cardboard, specially prepared to withstand moisture. They are attached by means of malleable-iron wire passing through eyelets. They are intended to conserve the supply of lead for military purposes.

FRANCE.

THE death, at Dijon, on February 21, is announced of Louis Boutinon, at the age of ninety-two years. He was the doyen of the printers of France, and was a member of the Fédération du Livre. He at one time worked in Paris, but most of his life was spent in Dijon, where he once served as councilman.

SWITZERLAND.

AN extensive exhibition of book-plates was held during March and April in the Wolfsberg Art Salon at Zurich. It was the first Swiss undertaking of the sort.

HUNGARY.

THE Government has arranged for a central depot at Budapest, to regulate the distribution of newspaper supplies to the newspaper offices.

TIED.

Major George W. Teideman, of Savannah, Georgia, tells the following about the old-time Georgia editor who was usually mayor, justice of the peace, and real estate agent, as well.

Upon one occasion one of these editors was busy writing an editorial on the tariff when a Georgia couple came in to be married. Without looking up, without once slacking his pen, the editor said:

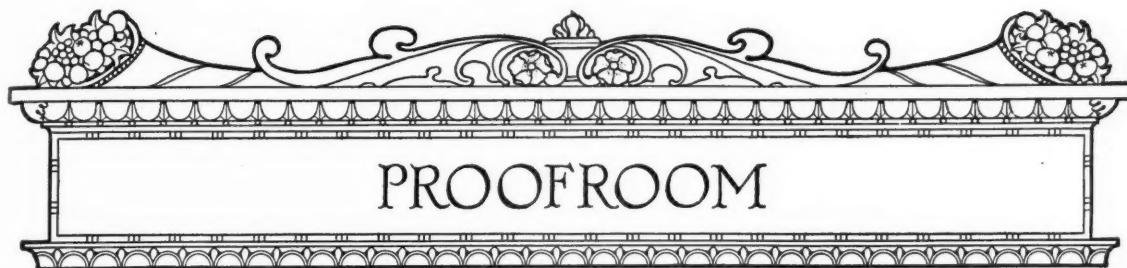
"Time's money; want her?"

"Yes," said the youth.

"Want him?" the editor nodded toward the girl.

"Yes," she replied.

"Man and wife," pronounced the editor, his pen still writing rapidly. "One dollar. Bring a load of wood for it. One-third pine; balance oak." — *Everybody's*.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Grammar.

E. E. G., Latta, South Carolina, asks: "Is the grammar correct in 'He is one of that numerous class who know everything and never do anything, who amount to nothing and do less?' Or should it be 'amounts to nothing and does less'?"

Answer.—It is correct as it stands, with plural verbs. Change would make a confusion of numbers which is never right, although many people know so little of grammar that they misuse it so.

"Affect" and "Effect."

W. H. N., Toledo, Illinois, sends this: "We are in a controversy with our County Superintendent of Schools as to the correct usage of 'affect' and 'effect,' especially in the sentence 'Discuss how this war has affected our trade with foreign countries.' We maintain that the sentence is correct as quoted."

Answer.—Of course the sentence is correct, and it would be as wrong to say "effected our trade" as to say "originated our trade." It plainly means "what changes it has made," which is clearly affecting it, not effecting it. Certainly no school superintendent should ever suggest the use of "effected." No two words are more positively different, and no two are more easily distinguishable. A look in the dictionary should settle this controversy very quickly.

Consistency.

F. S. H., Philadelphia, writes: "In reading the article on 'Method of Compounding Words' in the Standard Dictionary, pp. xxx and xxxi, I have come across what seems like an inconsistency. On page xxxi, first column, fourth line, I find North-American birds. North American with a hyphen. In the second column, sixth line, I find New York Schools. New York without the hyphen. The definition given under (7) in the second column surely covers the case of the North American birds, for the statement certainly means that they 'exist or originated in, or that they came from' North America. I can see no reason for using the hyphen in North American birds: can you?"

Answer.—I can not see no reason. If I could see no reason for the difference I should never have made it in the Standard Dictionary. Certainly North-American means what is said in the letter, but it has that meaning, and that one only, as a single adjective, by virtue of the form, which adds an inflection to the name North America as a unit. The term is a proper compound also as a noun, meaning a native (or the like) of North America. Similar are South-American, New-Yorker, New-Zealander, and all terms so made. Common recognition of this fact by insertion of the hyphen is lacking, though so many good writers and printers use the hyphen that its omission from

the record would have been faulty. Mainly because the propriety of the compounding is so little recognized, I merely exemplified it, and left the choice free. Such hyphens are and will be unfailingly used in my own writing. They are as natural to me as any of the letters of a word. It does not follow that I demand this from others — life is too short to waste it deliberately in futility.

In the other case noted the name is used without inflection, and is therefore not analogous to the inflected one. The two forms are entirely different in one depending on a suffix which affects the whole term and the other being unified only by its meaning, which in the particular use considered arises only through association. Because of the quasi-union of its elements, grammarians used to teach that New York as an adjective should be hyphenated. Goold Brown prescribed "New-London bridge," as for distinction from "a new bridge in London." Traces of this old practice still survive, but I can see no usefulness in it.

Where the Reader Did Right.

M. E. J., St. Albans, Vermont, writes: "One of my greatest troubles in proofreading is the apostrophe, or the lack of it. Four weeks' board; one year's subscription. How strongly should the apostrophe be insisted on in expressions like the above? I had one town report with about one-third with and two-thirds without the apostrophe. The operator followed copy and I made it uniform, putting them all in. In another case there were no apostrophes at all, so I let them all go. Which, if either, of these courses was advisable? I noticed recently, however, in a high-class paper or magazine a similar expression without the apostrophe, but do not know whether it was a mistake or intentional. I have recently had proof returned with 'preceding' marked out and 'preceeding' substituted, as it was at first; I left it as I had corrected it, 'preceding,' and the foreman agreed. I also had 'for helpful council,' which I questioned. It was not corrected (in fact I think the writer did not look at his copy at all), so I changed it on revision to 'counsel,' and it was so printed. Should I have corrected as above?"

Answer.—You were right in all these instances, except that apostrophes should have been inserted when you let them go, unless you were sure the customer would insist.

Time in Figures.

J. M. B., Wallowa, Oregon, writes: "Kindly give me the authority of the newspapers and job offices for using the colon in abbreviating the hour of the day. For instance, I notice on dodgers and also in the papers that half after nine is set up 9:30. Printers tell me that is the only way to put it, but referring to the school text-books I find the following: 'Handbook of English Composition,' by Luella

Clay Carson, under abbreviations, part of rule 9 reads: 'Time may be expressed in figures also.—9.30, 9.45.' At this time any other authority for the use of the period does not come to my mind, but as I remember the training of earlier days, the period is the mark to use. The colon looks decidedly wrong."

Answer.—We name as one authority for the colon the Style-book of the University of Chicago Press, though we doubt whether it is widely known as an authority. Prevalent usage, or custom, probably would be the common authority cited by printers. As to looks, the period is what looks wrong to most printers. And as to reason, probably the colon is chosen so as to distinguish such use from the period's standard use as a decimal point. Choice of a point to divide time is arbitrary at best, and there is little real difference in looks between period and colon. Why the colon should not be always used is a puzzler; but some people do use the period, possibly most people.

Written for THE INLAND PRINTER.

INEFFICIENT PROOFREADING.

BY F. HORACE TEALL.



HAVE written many articles on proofreading, without considering especially the inefficiency that really predominates in the trade. It is a subject which presents little attractiveness, and one that can not be dwelt upon with any pleasure by an earnest well-wisher for the workers' success. There are powerful excuses, which are apparently seldom thought of, for much of the faulty work shown in even the best books, and it is worth while to tell of some.

Frequently, in literary reviews, errors in dates, proper names, statistics, etc., are attributed to poor proofreading. While some such errors undoubtedly are due to faulty work on the proofs, many more are the result of the very best work that trade proofreaders could possibly do, since they originate in the making of copy that is ordered to be followed literally by the printers. There is much reason for classing all possible faults in printed matter as errors of the press, but there is much more reason for telling what the probable truth nearly always is, that many of these errors are made in the making of copy. Printers' proofreading practically consists in general, and should consist entirely, in verification by copy, letter by letter, point by point. So only can the responsibility be properly assigned, for it certainly should be the writer's duty to produce as copy what can be strictly copied.

In the editorial rooms of dictionaries and encyclopedias, and on reference-books in general, it is customary to have special copy-preparers and proofreaders, who are practically editors, and they of course are the ones who are responsible for the state of the finished work, at least so far as correctness of statement and of unfamiliar matters is concerned. Nobody has any right to expect the trade proofreader to verify proper names and dates, or statements of fact, beyond making them conform to copy.

Here is a note that was written to me not long ago, whose writer I am sure will pardon this use of it instead of an answer in our regular department: "In regard to copy-preparing: I have been engaged upon a work where the editors look out for broadest matters of statement, date, fact, etc., while all kinds of style, divisions, hyphens, etc., are left almost entirely to the printers, they to follow Webster on everything a dictionary shows. They are

fairly good in essentials, but occasionally, in their zeal, miss a point. In one sentence, 'The deliverance from transmigration is, to the Buddhist, the return to non-entity, or the absolute extinction of individuality,' I had carefully kept the hyphen in 'non-entity,' as it seemed to me very graphic and expressive; they printed it 'nonentity.' Another passage, 'Umber is of a clear yellow color, but burnt timber is of a deep reddish tinge,' passed everybody editing the article; it passed two proofreaders at the printers' and one editorial reader, but was corrected just before electrotyping. Don't we all need a little waking up from automatism?"

We do indeed almost all need such waking up, not only from automatism, but from whimsicality and from inattention to detail. One kind of whimsicality is shown in the plea for a hyphen in nonentity, which has been universally written without a hyphen so long that nothing but whim could suggest the insertion of one. Yet this is only one example, individually of no moment. Timber for umber is a laughable error that any one should detect and correct instantly. The most strenuous order to follow copy should not excuse an operator for making it or a proofreader for passing it. The remark above about reproducing letter by letter, point by point, is not meant to include such obvious accident. Inefficient copy-preparing and inefficient proofreading are nowise different, except that the reading comes later, and therefore should more surely correct everything that is unmistakably wrong, especially when there is only one possible right way and the error can not be intentional (as it would be, for instance, in a literal report of erroneous speech).

As has been said often in these writings, they are, unless otherwise stated, planned especially for the ordinary workers in printing-offices, who constitute the majority of proofreaders. This paper is not exceptional in this respect. It may be well to add here, however, that much of what is said must be modified to meet special circumstances, which vary so that generalities are seldom applicable in two places alike.

Naturally, my own observation of proofroom experience in one large establishment furnishes the principal basis for what I have to say about the workers. The office does every kind of work, for many customers. No one person could possibly have such universal knowledge as to be able to guarantee the correctness of all the work beyond literal reproduction of what is in copy, and in fact such reproduction is practically all that is demanded. One would suppose that merely accurate imitation would not be hard to secure, but the continual flux of workers in and out of this proofroom is plain evidence that it is not so. The force varies in number, according to the amount of work in hand, but not sufficiently to necessitate half of the constant changes. Moreover, many incompetent workers stay much longer than they should, because of the strong desire to avoid injustice, though some show extreme incompetence very quickly.

As I said before, this is not a pleasant matter for consideration, and I can not decide to record any details. The important point is that the trade needs a supply of really competent proofreaders, and the most patent means of filling the need is special education of a kind not now easily had.

Very much of the common incompetency results from inattention, especially of the kind pointed out by Mr. Theodore L. De Vinne in the following, from "Correct Composition," page 309:

"Every paragraph containing an alteration that com-

pels one or more overruns should be reread by a copy holder in the same manner that has to be observed for the first proof. When this can not be done it should be collated carefully, word for word, to the end of the paragraph. The hurried or inconsiderate revision of only the lines that have been marked for alteration is the commonest cause of the most disgraceful errors in a book."

Hurried or inconsiderate work of any kind will always involve disgraceful error, and it is the prevalence of such work instead of the careful consideration that is necessary in proofreading that causes the inefficiency which is far too common.

The needed training in attention and concentration is the special education desiderated, and without it I do not

wagon, with a small printing-press and some material. His chauffeur was to overtake the King, but lost the road. Four days later the King came to Mitroitza. A new announcement was written. As in the first one the people were instructed to flee to the westward, the text had to be altered, because in the interim it was realized that the well-being of the people lay not in flight, but in remaining where they were. For the second announcement the counter-signature of Pasic was necessary, but he was not at hand. It was then determined to issue it without his signature. But, when the form was ready at last, read and corrected, the press broke down. It was an old one and unable to bear the hurried transport over rough roads. There was no one at hand technically competent to make repairs. The



View Taken in Garfield Park, Chicago.

Photograph by Thomas Morgan, Chief Engineer, The Henry O. Shepard Company.

see how we shall ever have a supply of really efficient proofreaders.

We shall always have some good ones, of course; but now there is a lamentable predominance of very poor ones.

THE SAD FATE OF A GOVERNMENT PRINTERY.

Of the various fugitives at Chiasso, whom a reporter for the *Tägliche Rundschau* was able to interview, a printer from Nish (Serbia) was the most interesting. Eight hours before the entrance of the Bulgarians into Nish he had closed his office and left the city. He had put in type the last royal announcement of King Peter, which he was to print. There were but seventy lines which the ruler of Serbia had bethought himself to distribute among his people. But the announcement was never finished; it could therefore not be distributed, nor be made known. Pasic had countersigned it. It was so badly written that it took the compositor twice as long as usual to decipher and set it. The proof was to be read, but Pasic and his officials were already gone. Upon his way back to his office the printer chanced upon the King, and handed him the proof. The King read it, and then turned it over to his adjutant. Both shook their heads. Four clauses had errors in sense, which could not pass. For improving the matter then there was no time left. The King hurried away in his auto, and the printer had to follow him in a motor-

King wept when he heard of the painful interruption. He is superstitious and took it as a bad omen. It was impossible to publish any further governmental reports or orders, the Serbian newspapers having stopped their issuing. The high authorities then sent the printer, with the remnants of his material, over to Montenegro. At Ipek he was to fix up an office to print the highly necessary governmental orders. It was believed a new press could be procured at that place. But he went to Djakova, because in Ipek the court and the Government, due to a revolutionary tendency among the people, did not feel themselves upon a safe footing. In Djakova the house in which the King lodged burned down. He had had a meeting with the Crown Prince. Had the fire been in the night-time, the King and his son might have lost their lives. Thereupon a removal to Plava was decided upon. The remnants of the Serbian government printing-office had to follow. The entrance of Albanian hordes into Plava compelled a further travel to Podgoritza, and a day later the King (and the printer) went to Cetinje. But here the town was so overcrowded that no lodgings could be found, and so the concourse finally landed at Skutari. Upon the way, however, the printing-office completely disintegrated, so that nothing was left when they came to this place. There was not much of it, anyway. The court printer of King Nicholas then took the place of the court printer of King Peter.— Translated by N. J. Werner.

Written for THE INLAND PRINTER.

MERRITT GALLY, PRINTER-INVENTOR.

BY HENRY LEWIS BULLEN.

HE world loves the spectacular. The "man on horseback," poor thing as he may be, save for the accident of birth, or the accident of being officially clothed with a victory actually gained by others, is the favorite object of public adulation. Seldom does the world know (and if it does, it soon forgets) the men who actually move it forward, whether spiritually or materially, and not infrequently the exploiters of men of ideas and genius acquire all the profit and most of the glory. An insurance scandal may in America make a man president, or a gunman's exploits elevate another to a governorship — of such is "greatness." Here we conceive it to be our duty to record the achievements of a man unknown to a countless number who enjoy the benefits of his genius.

Merritt Gally invented the Universal platen printing-press, which, without any change in principle and few in detail, since 1869 has been marketed as the Universal, the Colt's Armory, the Victoria, the Hartford and the National. In 1872 Merritt Gally was granted two patents for a composing-machine (Nos. 129,331 and 129,725), in which the justification was done by introducing graduated wedges between words and advancing them until the line filled the measure. This was the first employment of the wedge now used on linotype machines for the mechanical justification of type or matrices or dies, and the Mergenthaler Linotype Company paid Gally a royalty for the use of his patent until it expired. This was a simple wedge, which in 1885 was improved upon by J. W. Shucker's double-wedge patent, who disposed of his patent to the Mergenthaler Linotype Company for \$416,000.

In 1876 Merritt Gally invented and began to manufacture a machine for slotting or perforating paper used in operating self-playing musical instruments. Before that time organs had been to a limited extent operated by means of slotted paper, the slots being stamped out by hand, but Gally applied the method to pianos, and effected a series

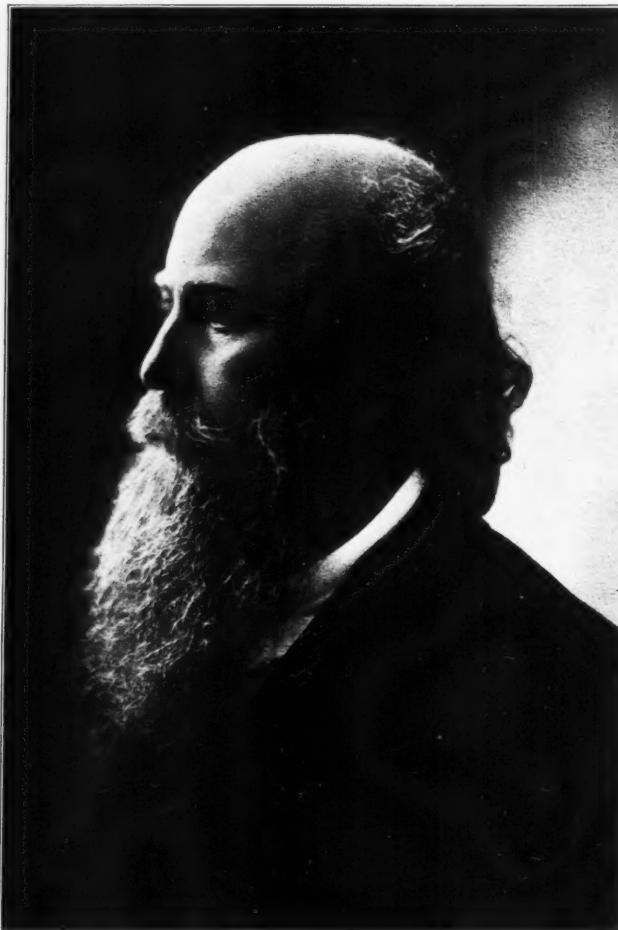
of improvements which are embodied in the present popular player-pianos practically as he left them more than thirty years ago. Before 1885 Gally had developed means of automatically controlling player-pianos, the use of spools to wind the rolls on, and perforated rolls for both pianos and organs, but he was ahead of the times and received little support. A music-trade organ at that time referred to him as "the crazy inventor who is selling pianos built out of plumbing." Some of the latest player-pianos are built with this same type of "plumbing" or tubes. Gally sold his musical-instrument business in 1891.

In 1888 Merritt Gally invented and made a device for automatically feeding and exposing successive plates in a camera. Although no attempt was made to market this

invention, it was the forerunner of the moving-picture camera. Gally's machine, which is preserved in the Smithsonian Institution at Washington, was used by Professor David Todd, of Amherst, a relative of the inventor, in photographing for the United States Government an eclipse of the sun in South Africa. The history of this remarkable invention gives us a key to Gally's character and power of concentration. Professor Todd, dining with him one day, explained the need of such an apparatus in photography, and Gally became so interested that he put aside all other business until he had solved the problem, using two of his employees to assist him, and sending one of them to South Africa to operate the machine. The success of this scientific expedition was mainly due to this effort of a disinterested enthusiast.

In all, Merritt Gally was granted more than fifty complete patents, covering more than five

hundred claims. Contemporaneously with Edison he completed a telegraphic instrument in the early seventies of last century for sending four or six messages over one wire simultaneously. This was first tested successfully on the government experimental telegraph line at Washington. In his later years he patented a form of transmitter for repeating telephone messages over long distances, by means of which conversations were first made possible over 3,000 miles of wire. But we do not propose to enumerate the variety of inventions which from time to time, erratically as it seemed, engaged the enthusiasm and time of this wonderful genius.



Merritt Gally.

His first and constant love was centered on his printing-presses, from the manufacture of which he derived his chief revenue. The excellent type of press known as the Universal was a splendid invention, ranking Gally in America with Richard March Hoe, George P. Gordon and William Bullock. In 1869 the press now known as the Old Style Gordon, then sold as the Franklin Card and Job Press, was the most advanced of the job platen presses. It had no throw-off, and was not nearly so powerful as the Gordon press of our time. It had no ink-fountain. The Liberty, also without throw-off, was preferred for fine work because it had an ink-fountain, although inferior in other respects to Gordon's press. Then came Gally's invention. Let us see how much (if any) his ideas have been improved upon since. The Universal Press of 1869, built in Rochester, New York, was first in these points: a one-piece and rigid frame; a throw-off; instantaneous change of impression; an ink-fountain and inking apparatus which are thorough within their scope; and a roller stop and double inking devices! This press of 1869 for the first time made the finest printing possible on job presses. Gally adapted his press for printing on wood in 1876, the first power press to "smash" dies into wood. He adapted his press for embossing, until then done on slow stamping-presses of the kind used by bookbinders. The experiments in embossing were made in the establishment of Price Brothers, label printers, still flourishing at 67 Duane street, New York, and still using the Gally Universal Embossing Presses. Gally next adapted his machine to a new idea: cutting and creasing by power machines. The first Gally Universal Cutting and Creasing Press was used by Robert Gair in his plant, then on Chambers street, New York, and in Mr. Gair's colossal plant in Brooklyn, "with thirty-seven acres of floor space," these presses are used for the same purpose, for there is none better.

Such is the origin of those important branches of our industry, cold and hot embossing and paper-box cutting and creasing, fostered and developed by the indefatigable efforts of this genius, who departed this life March 7, 1916, which event (to the deep discredit of the printing-trade periodicals) was recorded in a cold, perfunctory, uninstructive paragraph.

So far we have exhibited Gally as a master of mechanics and of mathematics; but if he had devoted himself to Art, those who knew him believe he would have distinguished himself. As a youth attending school he earned money as a wood-engraver and wood-carver. He had a knowledge and ability in music above the average, and his work in oil painting and pastel shows a talented command of those mediums. He had a scholarly knowledge of literature and science, and received the degree of Doctor of Science from the University of Rochester.

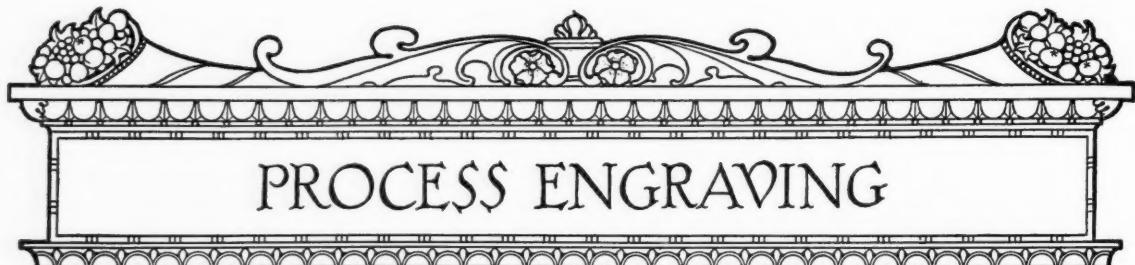
Merritt Gally, son of David K. Gally, a Presbyterian minister, was born in Perry, New York, August 15, 1839. The father died in 1844, leaving a widow and nine children without means. Merritt attended school in Nunda, New York, and at the age of eleven found employment in a printing-house in Rochester, acquiring a knowledge of wood-engraving in his leisure hours. After completing his apprenticeship to printing, he worked a year with his step-father, who operated a machine-shop, and there acquired a knowledge of the use of tools and shop practice. He then joined an elder brother in running a small weekly newspaper in Nunda, during which period he had the ambition to become a clergyman. He worked his way by wood-engraving through an academy in Rochester, the University of Rochester and the Auburn Theological Seminary;

was ordained in the ministry in 1866; and became the pastor of the Presbyterian Church in Marion, New York. While in Marion he assisted a parishioner in making a hand printing-press in the village blacksmith shop, and while so engaged developed the theory of that type of press now known as the Universal. After two years' preaching his voice failed, and thus he was compelled to consider other means of support. His printing-press was first built in Rochester and was immediately successful. In 1873 he established his salesroom in New York, and contracted with the Colt's Arms Company, of Hartford, Connecticut, to manufacture his presses. The steady prosperity of his printing-press business was rudely obstructed when, upon the expiration of his main patent, his manager and the Colt's Arms Company combined to manufacture and sell a press of precisely the same principle but of different pattern and name, and refused to continue the manufacture of the Gally Universal made famous by Gally's genius. As the Colt's Arms Company owned all the patterns of the Gally Universal, Gally was placed in the position of not being able to supply a repair part, much less a complete press. This happened while he was confined to his home for a long period by illness, and was a calamity which saddened and embittered the rest of his life, for those whom he had entrusted with his affairs, and whom he had treated with great liberality, were the instruments of his commercial downfall. Nevertheless, he labored to reinstate his business, and after some delay was fortunate enough to arrange with the eminent National Machine Company, of Hartford, Connecticut, for the manufacture of his presses. In the last few years of his life Gally effected several improvements in his press and changed the model of the frame. In the summer of 1915 he sold all his patents and other printing-press interests to the National Machine Company, which completed the development of the press and now builds it in two separate and distinct styles, known as the Hartford and the National, and to distinguish them from the earlier pattern they are now marketed under those names and are monuments to a man who deserves great honor from every one connected with the printing industry, for which he did so much.

His earthly career ended on March 7, 1916, at the age of seventy-eight, an indomitable thinker and worker to the last. He had the misfortune to be ahead of his time as an inventor, except in the instance of his printing-press, and at the latter end to have outlived the contemporaries of his affluence. Absorbed in his self-imposed tasks, he was personally little known to younger men entering the printing industry, while others truckled to those who had so astutely and legally acquired the prestige and profits of the business he had been deprived of in 1887. His associates in business, by resolution of the officers and directors on April 7, 1916, "bear witness to his great genius as an inventor, his fine integrity and upright character as a man, and his unfailing loyalty as a friend." True words, as I can testify after several years of intimate acquaintance. *Requiescat in pace, brave Gally!*

THOUGHT.

Thinking leads man to knowledge. He may see and hear, and read and learn whatever he pleases, and as much as he pleases; he will never know anything of it, except that which he has thought over, that which by thinking he has made the property of his own mind. Is it then saying too much if I say that man, by thinking only, becomes truly man? Take away thought from man's life, and what remains?—*Pestalozzi*.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Why the Increased Cost of Zinc?

"Printer," New York, writes: "I am a large buyer of line-engraving on zinc, much of my business being the printing of large maps made from tracings, which is 'fat' for the engraver. Last month I received a statement from the engraver that the metal, zinc, on which the engraving is done, cost 10 cents a pound in 1914 and is now 34 cents a pound, an increase of 240 per cent. Now, why should zinc, which is produced in this country and is not used in war, be jacked up in that way? Photoengravers that I have asked can not explain it, can you?"

Answer.—"Printer" is mistaken in thinking that zinc is not used in war, for the millions of shells that are fired from every weapon are made of brass, the latter being made, as you know, from an alloy of zinc and copper. All the galvanized iron used in war, from barbed wire to wash-basins, is iron coated with zinc. A reason for the increased cost of zinc can be had from the government statistics of exports: In 1913 we exported zinc spelter—that is, zinc in the form of slabs—to the extent of over 15,000,000 pounds, for which we received over \$900,000. In 1914 the amount of spelter exported had risen to 130,000,000 pounds, for which we received nearly \$9,000,000. In 1915 the amount exported had about doubled, while the price had tripled—the figures for 1915 being about 257,000,000 pounds of spelter exported and about \$26,000,000 the amount received for it. Does not this explain in part the reason for the increased cost? And we can take some consolation from the fact that the money for it all is coming to this country.

Prints on Zinc for the Offset Press.

J. A. D., New York, is not satisfied with the ink-prints he has been getting on grained zinc for the offset press. He understands that instead of printing from a negative on an albumen coating, inking and developing as in the relief-engraving method, they are printing from a positive and then getting rid of the albumen print by using potash. After rolling up the second time, he finds that the potash injures the ink-print left, and wants to know if there is not something else to use besides potash.

Answer.—The up-to-date method is to print from a positive. A regular glue enamel solution is used to sensitize the grained zinc. The latter should be passed through a weak alum graining bath for a few seconds before sensitizing, as this gets rid of any possible oxid that may have formed on the zinc after the machine-graining. After the zinc is exposed and developed, the glue image can be stained with any anilin dye available to see that there is no scum between the lines or dots. To be sure that all scum is removed, flow the zinc over a couple of times with

some of the graining bath reduced to half strength. Whirl the plate and dry quickly over heat to prevent oxid forming. Now rub into the zinc, with a soft sponge or wad of cotton, some of the best transfer-ink softened with 00 litho varnish and a few drops of turpentine. When you are assured that the finest dot in the developed fish-glue print is filled with ink, roll up with a roller to make the thin transfer-ink film even. Warm the plate slightly, rub the back of it with paraffin and let the ink set for a few minutes. Then put the inked plate for about five minutes in a bath of one ounce of muriatic acid in thirty ounces of water and begin to develop it under the acid solution with a tuft of cotton. A positive image of transfer-ink will be developed shortly. Wash under the tap, whirl, and before drying gum up and turn over to the litho transerrer.

Coins as Weights.

There is nothing more annoying than to find when weighing out a formula that one of the weights is gone. The French Government has provided for this in its coinage, so that coins are in common use for weights. The one-centime piece is one gramme; two centimes, two grammes, etc. Then the one-franc piece is five grammes; two francs, ten grammes; five francs, twenty-five grammes. It is well to know that our own coins are also standard weights: The dime weighs forty grains; the cent, fifty grains; nickel, eighty grains; quarter, one hundred grains, and half dollar, two hundred grains. By using a little mental arithmetic, and by putting one or more coins on both sides of the scales, one can easily weigh out any quantity from ten grains up. For instance, a dime on one scale weighing forty grains and a cent on the other scale weighing fifty grains leaves ten grains to be made up by a chemical. To get twenty grains a nickel is put on one side and a quarter on the other, leaving twenty grains to be made up in chemicals, and so on. One can quickly figure out a table of weights for the use of coins which will come in useful—providing he can accumulate the coins.

Engravers Should Be Boosters.

From Gatchel & Manning, Philadelphia, comes the house-organ entitled *Etchings*, and it is noticed here because it demonstrates a service that all photoengravers should at least attempt in their respective cities. *Etchings* is issued semi-occasionally to interest the buyers of photoengravings. It gives examples of the varied kinds of engraving produced by the house, and explains why each style of engraving best fits its particular purpose. This is the way to elevate our art in the minds of customers. *Etchings* tells of a man who was asked if he understood theosophy, and replied: "No, but I understand the lingo."

Etchings seems familiar with the lingo regarding all the wonderful things done in Philadelphia. This boasting can be pardoned, for it is the duty of the engraver to boost his home town, particularly when it possesses three such notable houses as that of William Penn, Betsy Ross, and Gatchel & Manning.

The American Institute of Graphic Arts.

The American Institute of Graphic Arts, whose headquarters are in the National Arts Club, New York, has just closed a most successful season. Its Exhibition of American Printing, noticed on pages 238 and 239 of the May issue of *THE INLAND PRINTER*, was a revelation to the thousands who visited the exhibition as to the high standards that are being reached in the printing art in this country.

usually shows itself in a difficulty to focus the image on the ground-glass screen. The trouble, nine times out of ten, is simply presbyopia, or old sight. It is a change that is taking place in all of us. When we are young we can bring to a focus on the retina of the eye objects which are close to us, such as the image on the focusing glass, probably 9 or 10 inches from our eyes. As we grow older the minimum distance at which we see things clearly increases until it is greater than the distance we hold our head away from the ground glass when under the focusing cloth. Then we complain that the electric light is hurting our eyes, whereas all we need is a properly fitted pair of spectacles. They must be worn if good work is to be continued and the danger of permanent strain to the eyes eliminated. So, as soon as the trouble appears, go to



Winter Scene in Douglas Park, Chicago.

Photograph by Thomas Morgan, Chief Engineer, The Henry O. Shepard Company.

The cases containing the exhibits from that exhibition are now on their travels to Washington, Philadelphia, Boston, Cleveland, and other cities that are striving to see them.

Next season the American Institute of Graphic Arts expects to record higher accomplishment. Already plans are made for a great exhibition showing the evolution of photography and its application to the arts. This will begin late in October and last four weeks. In January there will be an exhibition of the work of American etchers, occupying two weeks, and then later in the spring, for two weeks, there will be shown what American illustrators and designers are doing.

Eyesight of Processworkers.

There is some complaint among processworkers of the injury that arc lights are doing their eyesight. Before the electric light came we charged eye troubles to the constant changing from light to dark rooms. It is noticeable that it is the older men who complain, and it is likely that a writer in *The British Journal of Photography* tells the real causes of the trouble. He says, in part:

Most photographers sooner or later have trouble with their eyesight, which they charge to the electric light, to the darkroom light or to too much smoking. The trouble

a good oculist or to a reputable optician and place yourself in his hands. Every four years or so the oculist should be revisited, for new lenses will be required as the accommodative power of the eyes decreases. Eyes are the most important asset of the processworker, and as such they should be treasured and by no means neglected.

Half-Tone Posters.

Thomas J. Murphy, Boston, writes: "I have seen some three-sheet posters on the billboards, the key plates of which are made in half-tone about twenty lines to the inch. I know they do not make screens that coarse, unless the screens are enlarged in some way from a finer screen. I have been trying to find out how they do it, and have come to this conclusion: They first make a single-sheet poster with a sixty-line screen on a zinc plate. A good proof is pulled and this proof used for copy and treated just as line copy would be, that is, they take but one-third of the copy at a time and enlarge it three times, which gives them three negatives with screens twenty dots to the inch. From these negatives prints are made on offset zinc. Am I right or am I wrong? This question of making half-tone posters has been put up to me, so that an early reply will oblige."

Answer.—You are both right and wrong. Posters can

be made, and have been made, in the way you describe. In fact, there was a well-known newspaper that etched its half-tones first on copper, pulled proofs and then enlarged these proofs double the size and etched them on zinc, thus getting half-tones seventy-five lines to the inch with all the values of reetching which could not be done on zinc. Since then this newspaper's photographers have learned to "get it in the negative," as advised in this department. The practice of the large lithographic houses now is to make a contrasty half-tone negative with, say, an eighty-five-line screen. From this they make, by contact, a positive which is put into a camera used like a magic lantern in a perfectly dark room, only instead of throwing the picture from the positive on a screen, they project it on a dry plate for a time. The dry plate is developed into a negative, from which the print is made on the grained zinc for the offset press.

Photoengravers' Convention in Philadelphia.

The twentieth annual convention of the International Association of Manufacturing Photoengravers will be held June 22, 23 and 24, 1916, in Philadelphia, at the Bellevue-Stratford Hotel. Now that the engraving industry has begun to realize its importance in the graphic arts; that it creates and develops business; that it enters so largely into all commercial enterprises and is one of our most powerful educational factors, it is predicted that the coming convention will be the most important one ever held by the manufacturing photoengravers. Every one interested in the manufacture of photoengravings is invited to attend this convention, for there will be something doing in the way of instruction or entertainment every minute the convention lasts. And then Philadelphia has so many historical points of interest that every engraver in the United States and Canada should visit it under such hospitable circumstances as this occasion will afford.

Will Line-Engraving Return?

One of the threats made by users of engraving since the standard scale of prices went into effect is that they will go back to linework to save engraving cost. They figure that the expense of line-drawings will also be less than the "wash" drawings they have been using for half-tone reproduction. If the new scale of prices can bring about the revival of line-engraving, then it will have accomplished what the public, with artistic taste, have long wished for. To bring this all about, a new school of pen-and-ink artists must be educated, for those of the old school have about died off or have gone out of practice for want of encouragement. Then photoengravers will need retraining in the proper reproduction of pen-and-ink drawings. Paper and presswork will be required to perfect the printed result, and then we shall have illustrations that can be printed on uncoated paper — which will be a blessing.

Rolls for Rotary Photogravure.

Questions regarding rotary photogravure come from readers in increasing numbers. Besides full instructions for the process, where to buy the presses, ink and paper are the usual ones; but here is H. C. Smith, of Denver, who asks where to get the rolls. He wants to use the method for post-card printing and keep the rolls standing for future editions.

Answer.— For the post-card business the practical way is to get a press with an expanding cylinder so that cast-iron shells can be drawn on the cylinder and held tightly by expanding the cylinder. The copper coating must be put on the iron shells by deposition. This is done by slip-

ping the iron shell over a mandrel and coating with wax the ends and all portions of the shaft not intended to be coated with copper. The whole is then turned in an electrotyper's vat continuously until a sufficient shell of copper is deposited upon the iron shell. When this is done, the mandrel and shell are lifted from the depositing vat and put on a special lathe where a revolving stone grinds the copper smooth while the mandrel is being turned. After this the mandrel is put on another special lathe where the surface is burnished or polished. All of which requires special machinery and experienced labor, so that the user of a rotary-photogravure press soon finds that it is not as simple a proposition to get the rolls as it would appear.

Three-Color Etcher Seeks Employment.

C. S. Best, Leeds, England, writes: "There is a German subject in the internment camp at Lofthouse who wants to know if arrangements could officially be made for him to take up residence in the U. S. A. He is a three-color etcher. His name is Adolf Lindner, and you can write him on the subject."

Answer.— This is a hopeful sign, to find an Englishman trying to get a German out of trouble. It may be the harbinger of peace and we would like to help it along, but there are several obstacles in the way. First, there is the law against hiring labor in another country, and then this department hesitates about troubling President Wilson or King George in the matter, for they are both busy men just now. The first employer of such labor I asked about it, said: "I would like to deport some of the three-color blacksmiths I have in my plant instead of importing any." He was evidently out of humor. It might be that the exchange-of-prisoners idea might be applied to this case. For instance, if Mr. Best will use his influence with his British Government to release to us some of the German dyers that are packed ready for shipment to this country, or allow us to get some potassium bromid so that we can make color-plate negatives, then we will relieve his Government of the expense of boarding that German three-color etcher. Reciprocity is all we ask. By the way, there is a man in Detroit named Ford who spent a lot of money getting the soldiers out of the trenches last Christmas. With his experience he might have no trouble getting this etcher out of the camp in England, so this query will be referred to him.

Brief Replies to a Few Queries.

F. deLavelle, Montreal, will find that rubber cement will affix photographs to mounts without the distortion he gets with paste. There is also a dry mounting-tissue he can buy which fixes the photograph to its mount by the application of a hot flatiron.

Ohio Engraving Company, Toledo, which is having trouble etching steel through an enamel resist with Spencer acid as a mordant, should try chlorid of iron in place of the Spencer acid.

"Inquirer," Chicago, who wants to know the process for etching linework on concave and convex surfaces such as the bowls of spoons, will find information on this subject under the heading, "Enamel on Curved Surfaces," in this department, page 201, of THE INLAND PRINTER for May.

"Offset," New York: The reason you can "etch as far as you like on litho stone and not on grained zinc" is that it is the nature of the stone to absorb grease or moisture, while the zinc gets the property of holding water and grease by forming a grain on its surface. Overetching destroys the grain and then its absorbing property is lost.

The Voice of the City



In this number—

INGALLS KIMBALL
CAROLYN WELLS
JOSEPH H. APPEL
CHARLES H. CAFFIN

Cover-design by The Cheltenham Press, New York city, original in black and blue on blue hand-made cover-stock.
See page 354 of text.

THE VOICE OF THE CITY

While the number of collectors is multiplying rapidly throughout the country, the standard of collectorship is high, for the American collector usually brings to his study of art the acumen and thoroughness that he devotes to his business. Equally notable is the multiplication throughout the country of art museums. They are at once the effect and the cause of a continually increasing interest in art on the part of the community. That this interest has increased a hundredfold during the past decade would be a conservative estimate.

In this spread of culture the artist looks to the newspaper for some recognition of his talent and accomplishment; the already cultivated reader demands of it information of what is going on in the art world, while the great masses of those who are seeking culture look to it for guidance in knowledge, judgment and taste. Among all the workers for higher culture none occupies so enviable and potent a position as the art writer of a great newspaper—if he respects his privilege and tries to live up to its high opportunities.

For the most part he casts his bread upon the waters without expectation of tangible results. On the other hand, he is not infrequently the recipient of letters from readers, who encourage his efforts or ask for advice and sympathy in their own artistic endeavors. Sometimes there is a humorous side to the correspondence. For example, I recently received a letter from a correspondent in one of the larger cities, who protested because in writing about a well-known picture of the old Dutch painter, Jan Steen, I had stated it was in the Rijks Museum, in Amsterdam. He himself, he informed me, owned the original; and was convinced of the genuineness of his picture because he had bought it on the occasion of the World's Fair at St. Louis "from the personal representative of Mr. Steen"!

Perhaps his favorite newspaper was not giving much attention to art, or, if it were, he had overlooked this department as unpractical. In either case, the loss to pocket and to pride was his.



The Philosophy of FASHIONS

"Costly thy habit as thy purse can buy."—*Shakespeare*.



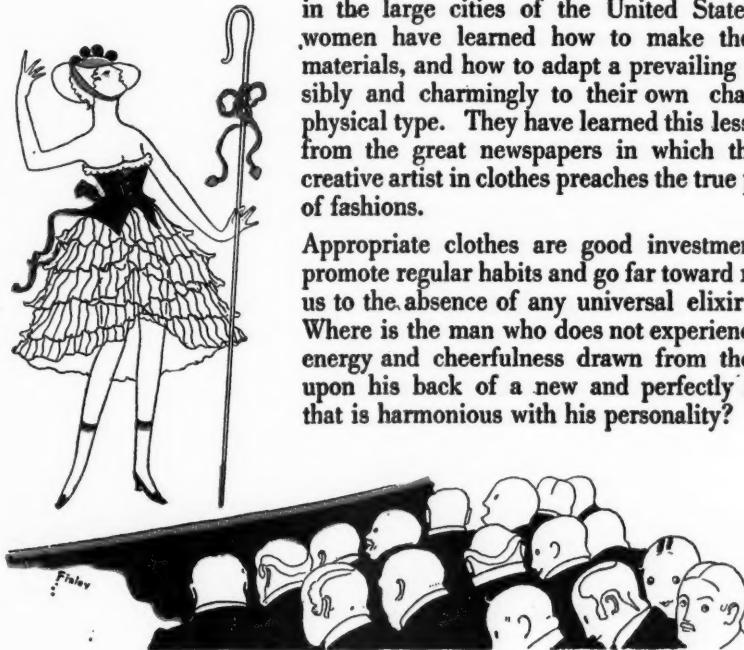
E no longer wear clothes merely to protect our bodies from injury by wind and weather; nor from motives of modesty, except incidentally. The present stage of the evolution of clothes is a recognition of that individuality which marks us as human beings.

Thus, fashions in the best sense of the term do not designate prescribed uniforms which everyone must wear until they are supplanted by other uniforms. Fashions, at any given moment, have myriad forms, varied designs in detail, a hundred shades of color and color combinations, any one of which is "fashionable" provided it be appropriate to the individual.

This is the true philosophy of fashions—and that it is so rapidly coming to be understood and accepted by the multitude is one of the many triumphs of advanced journalism. The newspaper has persistently and illuminatingly impressed upon its readers what each one owes to himself or herself in the matter of clothes that are individually appropriate.

Visitors from abroad express themselves as amazed at the refined taste in the selection of their costumes exhibited by the women in the large cities of the United States. These women have learned how to make the most of materials, and how to adapt a prevailing mode sensibly and charmingly to their own character and physical type. They have learned this lesson mainly from the great newspapers in which the modern creative artist in clothes preaches the true philosophy of fashions.

Appropriate clothes are good investments. They promote regular habits and go far toward reconciling us to the absence of any universal elixir of youth. Where is the man who does not experience renewed energy and cheerfulness drawn from the presence upon his back of a new and perfectly fitting coat that is harmonious with his personality?



Ballade of ADVERTISEMENTS

by

CAROLYN WELLS

CACH day I read the war news grim,
And shudder at the pictured scene;
O'er sad sob-tales my eyes grow dim,
I rage at politics unclean.
Then I turn from the dull routine
Of current national events,
To new Breadette or Pie Pastrine,—
I love to read advertisements!
The editorials I skim,
Skipping the prosy bits between;
The accidents to life and limb
From taxicab or limousine.
I spy a new, dread, war-machine,—
Then turn to where the page presents
A special sale of black moreen!—
I love to read advertisements!
The page of Women's Way and Whim
Has some few bits for me to glean;
It advertises Surelyslim,
Or Try Bolini's Baking Bean;
Perhaps a Blouse of Blue Maline,
Reduced today to ninety cents!
Or some new sort of Householdine,—
I love to read advertisements!
L'Envoi:
Editor, you are wise, I ween,
So couldn't you the news condense,
And have more "Ads," clear, terse and keen?
I love to read advertisements.

Carolyn Wells has entertained
readers of the
New York American on
countless occasions.





BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Squared Groups.

ANY compositors are partial to squared arrangements. Admirers of this style of composition, they follow it wherever possible in the work they are called upon to do. There is no denying the attractiveness of nicely squared groups of type, when such groups are squared up in proportion to the spaces occupied. On letter-heads, paneled or otherwise, on cover-designs, title-pages, business cards, etc., the pleasing contour of squared groups holds an irresistible appeal to many. To judges of good typography, and to those outside the realm of printerdom who are blessed with a certain degree of good taste in such matters, squared groups which are manifestly forced do not find favor.

**LYNDEN VOLUNTEER
FIRE DEPARTMENT**

LYNDEN -:- WASHINGTON

FIG. 1.

The white space between words of the last line in reality breaks up the squared contour of the group.

By the term "forced square arrangements" we mean those in which the matter, because of the length of words and the manner in which they break at the ends of lines, is not suited to squared shapes, and in which makeshift expedients are necessary in order to attain the rectangular contour.

To illustrate the idea we are here endeavoring to convey, and to show at the same time a fault arising from a determination on the part of the compositor to attain a squared group with matter not suited to such a style, we are reproducing on this page a letter-head designed by a Washington printer (Fig. 1).

Upon examination of this design, we find that the first two lines square up to excellent advantage, without undue spacing of words or letters. (The second line is slightly letter-spaced, but not enough so that the variation is at first glance noticeable, or at any time displeasing.) By squaring up these two lines the compositor secured greater strength than he possibly could have attained by arranging the words on a single line; and, furthermore, there is better agreement in space relations than could have been possible if the same words were set in a single line and in

the same type. Thus far, therefore, he could hardly have done better. The fact that his first two lines squared up so nicely probably influenced the handling of the third line, and here he fell down. Mindful only of his desire for squared contour, he set the word "Lynden" flush to the left and the word "Washington" flush to the right, thus attaining his desired shape as far as corners and outside lines on three of the sides are concerned. But, in so doing, he was compelled to place a number of quads between the words, thus opening a gap in his group, which not only breaks up the tone of the group but the contour as well. The hyphens and the colon do not exert an appreciable effect, and, even if the white space in the line was crowded with them, their lack of similarity to the type making up the remainder of the line would not preserve the uniformity of tone or contour. A line of contour following

**LYNDEN VOLUNTEER
FIRE DEPARTMENT**

LYNDEN, WASHINGTON

FIG. 2.

By centering the words of the last line a much more pleasing effect is produced.

the bottom of the group would run along the base of the letters forming the word "Lynden," turn upward at its end and run along the bottom of the middle line until the word "Washington" was reached, when it would drop down and follow the bottom of that word to the lower right-hand corner. The group is, therefore, not a squared group, for the bottom line of contour is not a straight line. Furthermore, the large gap of white space is quite displeasing, the more so because, owing to the variation in length of the words in the bottom line, this white space is out of center. It overbalances the design in a way.

The remedy is simple in this case, in so far as a pleasing design is concerned; but a satisfactorily squared group is out of the question unless the bottom line could be set in much larger type, in which case the address would be too prominent. This fault would outweigh any improved appearance thereby gained, for to attain a given shape at the expense of display is not to be considered.

Why not, in such cases, do as we have done in the rearrangement of this design (Fig. 2); that is, place a comma and a three-em space between the words of the address, and center the line.

Does any one question our assertion that Fig. 2 is more attractive than Fig. 1? Does any one consider that the squaring up of the lines, as far as length is concerned, is a gain—as far as appearance is concerned—of sufficient merit to overcome the ill effect produced by the unbalanced white area between the words of the third line? We believe not; and we also believe our Washington friend can now “see the difference” in appearance between the two designs.

Sometimes, oh! how nicely, two lines square up to a given measure, but the third is just a “wee bit” short; more often, however, it is very much too short! But the compositor is, unfortunately, too great an admirer of squared groups, has decided upon a squared group and is bound to have a squared group. He begins to letter-space. He does not stop at the point where the increased white between the letters is yet insufficient in amount to break up the uniform “color” of the three lines in combination—the group—but keeps on until the amount of white so far overbalances the white in the other lines that the design does not hold together. He often goes so far with the process that the space between letters and words is greater than that which appears between lines, and the unity of the word is broken up and each letter appears almost to stand for itself. Such an effect is illustrated by Fig. 3, and when so much space is necessary to make the line fill to measure, some other arrangement had better be tried, for the end in no way justifies the means.

In almost all displaywork certain words in combination present one phase of the subject of the design as a whole, and these words should be set in the same line. The reason for this is that in reading there is a slight modulation or halt at the end of each display line, and it is inadvisable for such a halt to come in the midst of words which depend upon each other for a clear presentation of the idea. This consideration is quite frequently ignored by compositors, and, in order to attain a squared group, they will separate an item or phase over several lines; have part of one phase and part of another on the same line, which, because of the natural and unavoidable halts

that come with the end of each line, has a tendency to confuse the reader and make a clear presentation of the idea impossible. Furthermore, the several phases are not of equal importance, but the necessity of using the same size and style of type throughout makes it necessary to give all equal prominence, and, because of lack of contrast, the important items do not “stand out.” We have seen many designs, so arranged, which were decidedly attractive from an artistic standpoint, only falling short in this matter of display. Sometimes—in rare cases only—on work in which the advertising element is not of prime importance, such arrangements are permissible; but, even though the work is not of an advertising nature, the reader must have a clear presentation of the idea, and the suggestions made above as to the arrangement of lines offer the surest means to that presentation.

We reproduce on the next page the title-page of a program (Fig. 4). In order to attain a squared effect, words which, when combined, present a phase of the whole, are divided over succeeding lines, as witness “Commencement” and “Exercises,” and “Lynden High” and “School.” That the reader may not be confused in this connection, we wish to state that the words which together constitute a single subject may be arranged in two or more lines when those lines are the largest on

the page, and then only. The idea here is that the large size of the type, in comparison to the smaller sizes used for the remaining lines, causes them to stand as a unit.

In addition to the points already made, the reproduction illustrates other points. The tone is broken up by the colons and hyphens, which do not adequately represent, or equalize, the tone of the type. The effect is also marred to a certain extent by the italic lines, but the dissimilarity in appearance is displeasing. A line drawn through the center, perpendicularly, would show quite dissimilar halves.

A Notable House-Organ.

It is our great pleasure to exhibit in the colored insert of this issue the cover-design and three text-pages of *The Voice of the City*, which is quite the most distinctive and

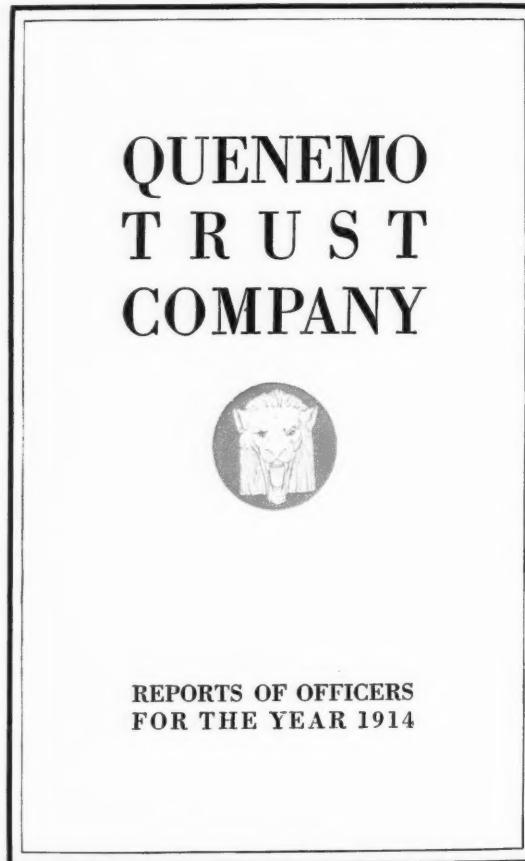


FIG. 3.
Illustrating the unsatisfactory effect caused by too wide letter-spacing of one line in order to square up a group of lines.

pretentious house-organ it has ever been our good fortune to examine. Published in the interests of *The New York American* by The Cheltenham Press, 11 East Thirty-sixth street, New York city, it reflects considerable credit upon all who had a hand in its production, particularly the Press and the editor, Amos Stote, of the Cheltenham Advertising Agency, an affiliated, though distinct, organization.

The format is delightfully pleasing, the pages, 9½ by 12½ inches, furnishing considerable latitude for a distinc-

The page on which the illustration of Pan appears was originally printed in black and light green on a dull, white, hand-made paper, also of French manufacture. The illustration is by C. B. Falls.

The "Philosophy of Fashions" page is from the February number, also printed in black and green, the illustration being by Arthur Finley.

The page entitled "Ballade of Advertising" was printed in orange and black. The illustration is by Rea Irvin.

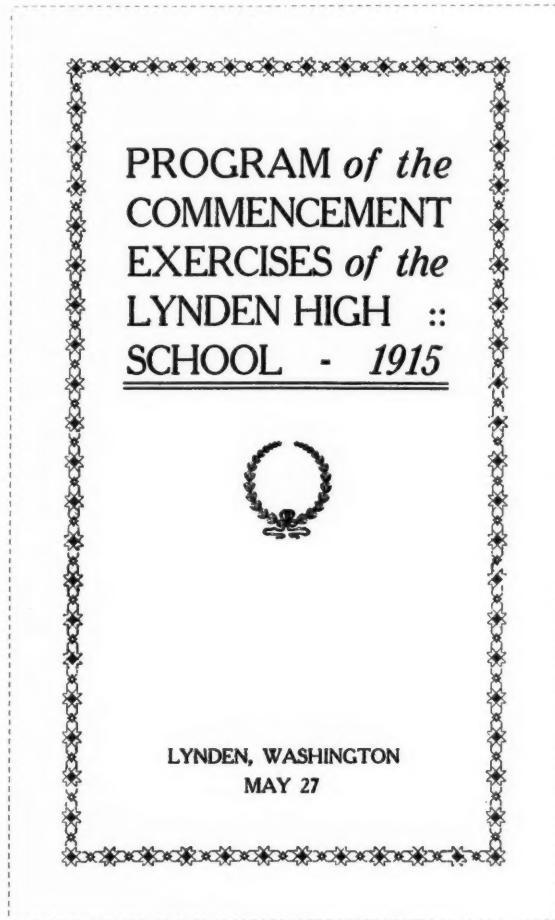


FIG. 4.

Here the attempt to square up the group made it impossible to set words which, combined, present one distinct phase of the subject on the same line in the interest of display.

tive and pleasing arrangement of the designs. Ample white space furnishes a pleasing background and provides the charm which white space only can give. There is not a suggestion of crowding or congestion on any of the pages of the two issues from which we have selected our exhibits.

The cover reproduced is of the January issue and was printed in black and blue on blue hand-made paper of French manufacture, a beautiful paper, admirably suited to the style of the design. We regret our inability to show the design in a manner which would illustrate more accurately the dignified, rich and artistic appearance of the original. The border and lettering are by W. D. Teague, a master hand at all styles of lettering, and the illustration is by Earl Hopper, the well-known artist, with whose etchings all are familiar.

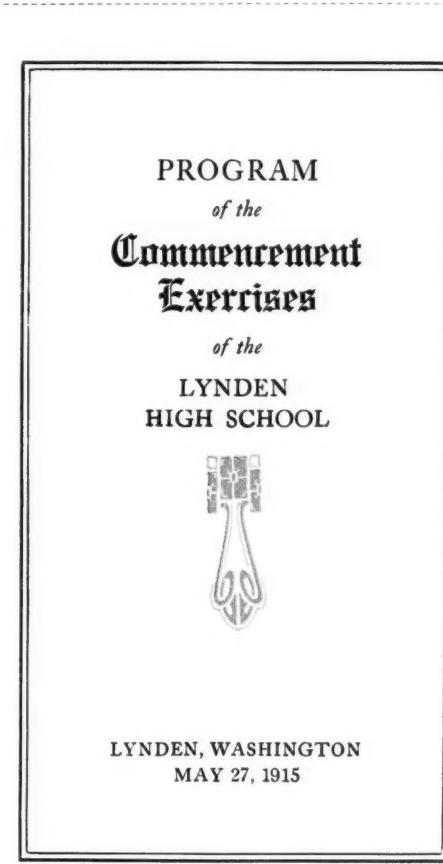


FIG. 5.

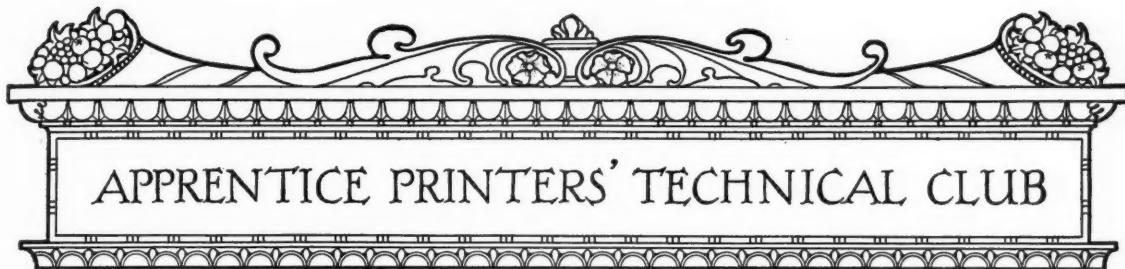
By giving first consideration to display and readability and not to the attainment of a desired form, a much more satisfactory design results. The copy in Fig. 4 is manifestly not suited to a squared arrangement.

From the standpoint of mechanical workmanship, there is not a flaw in the publication, and, typographically, its appearance is such as to assure all who receive it that a master hand guided its production from the conception of the idea to the last item of binding. It is also of such quality as to impress all who see it with the ability of those well-known contributors to *The New York American*, who also contribute some of their best efforts to *The Voice of the City*. It should prove influential in impressing readers with the value of the *American* as an advertising medium, and, last but not least — being an example of really artistic, quality printing — will undoubtedly bring The Cheltenham Press many orders from those who know, appreciate and want fine printing, and the expert service that goes with it.

The PROOF
from SLEEPECK-HELMAN
PRINTING CO. Chicago
418 South Market Street

PHONES
Wabash 6234
Auto. 52-181

for



This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman Street, Chicago.

Too Much Copy.

AT the outset we wish to state that this is not to be a treatise on job composition. It is designed rather as a protest against an all too common practice which affects job composition to the detriment of the compositor and his product. That the protest will carry some weight, we are going to show by word and example the extent to which this practice of crowding into the design every word possible affects the quality of job composition.

Any one who has had anything to do with typographic or commercial design knows that with the increase in amount of copy the difficulty of arranging it in a strong

argument or sales-talk, and, furthermore, the letter is simply a vehicle for transmitting information, opinion or advice from one to another, and the letter proper is naturally the important thing to the recipient.

This being the case, he is not going to wade through a mass of detail in a letter-head design. The passing glance which he gives the heading is only sufficient for him to grasp the fact that "Jones & Company" are "Printers" and that they do business in "Chicago," or wherever the firm is located. These, then, are the important things, and upon conveying this information and impressing those facts upon the recipient so that when in need of printing he will unconsciously, perhaps, think of "Jones & Company," the letter-head has served its full purpose as adver-

A PRINTING PLANT THOROLY EQUIPPED FOR
PRODUCING THE BEST COMMERCIAL PRINTING

MODERN DESIGNS : PLEASING PRICES
DELIVERY MADE WHEN PROMISED

LETTER HEADS
BILL HEADS
STATEMENTS
BUSINESS CARDS
INVITATIONS

EMBOSSING

ENVELOPES
CATALOGS
PAMPHLETS
SHOW CARDS
PROGRAMS

ENGRAVING

BELL, GRANT 1952-R
P. & A., PITTSBURGH

66 Roberts Street
Pittsburgh, Penna. []

FIG. 1.

A letter-head in which an attempt to get into the heading too large an amount of matter, largely repetition, was a handicap to the compositor and made impossible a strong, dignified design.

and forceful form increases as well, but in greater proportion. The use of too much superfluous copy often makes such inroads on the white space available that the sizes of letters must be reduced. In addition, the amount of white space so essential as a background for type and lettering is largely taken up, and the lines do not stand out as they would if afforded the contrast of ample white space.

There is in such cases the added fault of congestion, which is always displeasing and which must be overcome by some means if a design is to influence the recipient favorably.

A letter-head, a business card or an envelope corner-card are essentially advertising vehicles, perhaps not so manifestly so as the broadside or a circular, but, just the same, they are advertising. In all advertising, brevity, so far as is possible, is desirable, for the average recipient balks at reading a mass of superfluous detail. On the average letter-head, for example, there is no space for

tising. Inasmuch as the recipient is not likely to read anything else thereon, and because other items only serve to handicap that display, the simple statements should suffice. Certainly the names of the firm-members can be placed at the top of the sheet, if desirable, in inconspicuous type, and the telephone number can be carried as a convenience to recipients, if there is a chance that they may want to call by telephone. Special lines may in some cases demand a position, but further than that nothing is necessary; and none of these items should handicap, by their prominence, the big display features. These display features should answer the questions "Who? What? Where?"

To illustrate our ideas we are reproducing herewith the letter-head of Trust Brothers Printing Company. We will dissect it part by part and endeavor to present good and substantial reasons for the changes we suggest.

Taking up the firm-name, we find the word "printing" incorporated therein. This indicates unmistakably that

the company is engaged in the printing business and not in the laundry or iron-foundry business. Why, then, give such prominence to the word "Printers," below? Certainly bringing out a word in such manner may at times aid in the artistic arrangement of a design, but the main display should not be handicapped by such an arrange-

THE GOOD OLD DAYS!

C. A. Pearson, describing some incidents in the history of the recently deceased *London Standard*, said: "When the paper passed under my control it was conducted on curiously old-fashioned lines. There was an extraordinary system of beer tickets in force, too. These tickets were

TRUST BROTHERS PRINTING CO.

Pittsburgh's
EMBOSSING — *Leading Commercial* — ENGRAVING
Printers

TELEPHONES
BELL-GRANT 1352-R
F. & A. PITTS 4361



66 Robert Street
PITTSBURGH, PA.

FIG. 2.

By the elimination of unnecessary items from the letter-head reproduced on the preceding page, the compositor is given a better opportunity to display the important features, and the result is a simple, dignified and effective design.

ment, especially when no new point is brought out. Surely the large size of the word "Printers" here takes away from the force of the firm-name. In addition, the word "Printers" is a part of the phrase, "Pittsburgh's Leading Commercial Printers," and the four words combined carry one idea, the force of which is broken by making so prominent the one word "Printing." The phrase, "Pittsburgh's Leading Commercial Printers," answers quite satisfactorily the question "What?"

The itemized list of products occupies valuable space, constituting rather powerful forces of attraction to the eye, and are superfluous. That the firm is a commercial-printing house, rather than a book-printing house, indicates that the firm prints "letter-heads, bill-heads, statements, business cards, invitations, etc."

The terms "Embossing" and "Engraving" are necessary because all commercial printers do not do embossing and engraving. These should be incorporated in the heading in following out our previous suggestions for the handling of special lines. They should not, however, be prominently displayed.

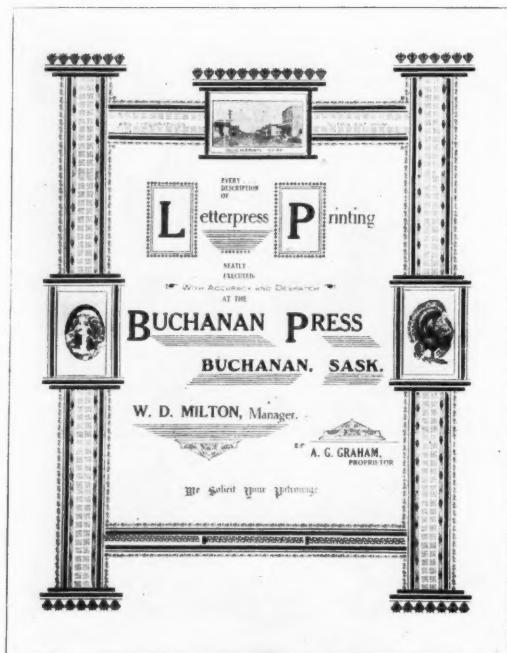
"A Printing Plant Thoroughly Equipped for Producing the Best Commercial Printing" may or may not have advertising value. We doubt that it has very much, however, but if its use had proved an aid in the attainment of a pleasing form there could be no harm. It should not be used in a way to handicap in the least the prominence of the main display features. That the firm advertises to be "Pittsburgh's Leading Commercial Printers" should be proof sufficient that they are thoroughly equipped.

The lines in the upper right-hand corner are subject to the same argument. They are largely repetition, do not carry much weight, and, being run together, whatever force the words in themselves carry is lost.

Now, using as copy the essential features as selected from the mass in Fig. 1, we are showing a design which we are confident would prove better advertising because it is not only more forceful, but more attractive as well (Fig. 2). It is simple, whereas Fig. 1 is complex, and is artistic, whereas Fig. 1 is not.

"Who? What? Where?" — certainly these things should stand out. The speaker should have the floor and should not be interrupted on all sides by shouts of "Amen! Amen!"

given away by a highly conscientious gentleman, who received a salary of 30 shillings a week. He stood at the portals of the *Standard* office intent upon seeing that no deserving person went away without a beer ticket. The drayman in charge of a load of paper, the boy who kept the coat of a visitor from brushing against the wheel of a hansom-cab, the messenger who brought a letter, would all receive a mysterious-looking blue ticket which entitled its possessor to half a pint of beer at any public-house in the neighborhood. These beer tickets were redeemed on Saturday mornings, and cost the *Standard* about £800 a year."



A complex, ineffective circular printed in five colors by a Canadian printer.



SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat; not rolled.

C. E. CASTLEMAN, Nashville, Tennessee.—Your street-car sign for The Alaska Refrigerator is nicely displayed, strong and effective in every way.

B. F. NELSON, Harrisburg, Pennsylvania.—We do not criticize folded, rough stone-proofs. Send us the completed job.

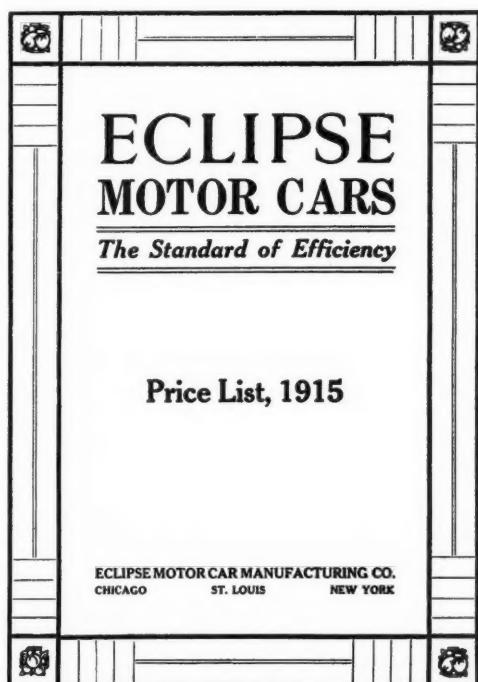
A. H. FREEMAN, New York city.—Outside the fault you mention, that of printing the

page of the booklet for the American-Russian Chamber of Commerce being especially pleasing. No faults are apparent.

HARRY C. MERTZ, Shakopee, Minnesota.—Your booklet for Joseph M. Spindler & Son is very satisfactory and the cover-design is especially well composed, but this should have been printed in black instead of gold, for on the bright-red stock used the gold is not readable.

prefer a bright blue to the gold for printing the large display word, "Printers."

G. C. BERNARD, Salt Lake City, Utah.—The ticket for the Boiler Makers' Ball is nicely arranged and well displayed. The lines set in text strike a discordant note, however, and if these were set in the same style of type as used for the remainder of the design, a decided improvement would result.



Price List, 1915

ECLIPSE MOTOR CAR MANUFACTURING CO.
CHICAGO ST. LOUIS NEW YORK

Here the compositor's ambition seems to have been to construct an unusual border, and, owing to its complicated character, the rather large type is weakened in effect.

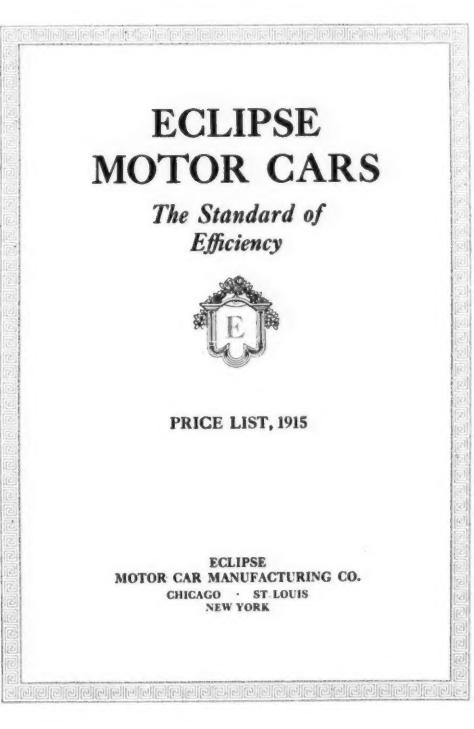
representative's name outside the border, the business card for the E. J. Hall Press is decidedly pleasing.

EUGENE M. MESSICK, Salisbury, Maryland.—The blotter is quite satisfactory, but we would prefer red-orange to yellow for the second color.

ALFRED OLLIVANT, Brooklyn, New York.—We admire the simple, dignified, attractive style of your typography very much indeed, the title-

RALPH W. POLK, Lincoln, Nebraska.—Your Easter card, herewith reproduced, is delightfully neat, as in fact are all your specimens. You appear to be doing a great work as instructor in the school there.

FRANK M. WHEELER, Madison, South Dakota.—The business card is quite effective, even though the modern italic used does not harmonize with the Copperplate Gothic. We would



ECLIPSE MOTOR CARS

*The Standard of
Efficiency*



PRICE LIST, 1915

ECLIPSE
MOTOR CAR MANUFACTURING CO.
CHICAGO ST. LOUIS
NEW YORK

A simple border, more white space and the design is made forceful. By Andrew Groves, a Cleveland, Ohio, student of the I. T. U. Course of Instruction in Printing.

The Sparkman News, Sparkman, Arkansas.—Your letter-head is simply and effectively arranged, but would be improved if six points additional space were placed between the band at the top and the main display line, and if the red were brightened by the addition of a little yellow.

J. CHESTER JONES, Eldorado, Oklahoma.—There is no conventional style for the arrange-

ment of funeral notices, except in so far as the black border commonly and appropriately used to signify mourning makes it a style. Typography is usually in invitation style, which is wholly acceptable.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.—The specimens sent us are

been the proper color for printing this border. Avoid combinations of closely related colors.

ROY K. BANCROFT, Frankford, Pennsylvania.—The package-label for H. S. Adams is delightfully neat and, printed in dark green on light-green stock, presents an effect which is wholly satisfactory. Yellow stock—a strong

strong German style of design, which is so much in evidence at the present time.

The Wessington Springs Times, South Dakota.—The Eastern Star program is nicely arranged and well printed. If smaller type had been used on the title, so that the bottom part of the page would not appear so crowded in

A package-label by The Marchbanks Press, New York city.

satisfactory in every way. The simple style of arrangement could be practiced to advantage by many compositors who are groping about in the dark, so to speak, trying to attain unusual effects by means of intricate rule arrangements.

LAURANCE PRESS COMPANY, Cedar Rapids, Iowa.—The cover-design for El-Kahir Temple is quite effective. We would prefer to have the type printed in blue instead of red, and the band of border units at the side is rather meaningless, and too prominent considering its lack of significance.

BROWN THE PRINTER (Trade-Mark Registered), Kansas City, Missouri.—Your advertising cards are well designed and composed, but presswork is not very good. Your colored inks appear to be thin. Where black was used, not enough ink was carried. Antique stock and blotters require considerable ink.

A. R. McMANUS, Wendell, Minnesota.—The circular is overdisplayed, crowded to the point of congestion, because larger sizes of type were used than necessary for text-matter, and there is not enough contrast in size between body-type and display. In addition, the presswork is rather "off color."

A. F. SHAFRANSKI, Stevens Point, Wisconsin.—The business card for N. A. Krzyska would be improved if the name was set in the same style of type as used for the remaining lines, instead of in script. One unoccupied corner on a card seems to throw the entire design "out of gear."

L. W. PHILLIPS, San Antonio, Texas.—The use of too many type-faces which do not harmonize mars the appearance of the Wilson-Schwegmann business card, and the lavender ink used for printing the border does not harmonize with the red. A green tint would have

color, not a weak tint of yellow—does not appeal to us as being suited for the ordinary run of printing.

DAVID STEUERMAN, Brooklyn, New York.—If the monogram at the top of your announcement was enclosed within a decorative circle, and if geometric squares were used instead of fleur-de-lis ornaments as corner-pieces in your border, it would be greatly improved. The type-face selected is a good one for imitating the

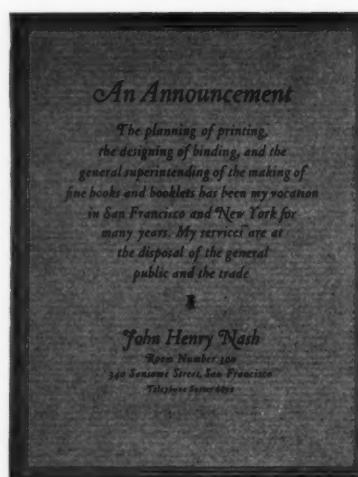
comparison to the upper part, a decided improvement would be apparent. Then, too, in any design the greater strength should be near the top.

GEORGE S. STROTHER, Manhattan, Kansas.—Both the books are well handled throughout, with but one exception. The cover-design for the proceedings of the annual conference of the agricultural-college editors does not agree in shape with the page on which it is printed. Not only is the lack of harmony in shapes displeasing, but the distribution of white space as a result is not uniform.

CHARLES H. MANGLESDORF, Austin, Texas.—Of the three arrangements for the Firm Foundation Publishing House advertisement, we prefer the one in which the main display line is a full line. We would suggest that you avoid attempts at the unusual, that you center all lines, and that your borders be arranged in regular rectangular form without breaks in any way.

MCCREA, THE PRINTER, Springfield, Illinois.—On your business cards the colors are of too nearly equal strength, considering that the type prints over the impression of the plate, and a confusing effect is the result. Had the green been stronger, the improvement would be marked. On the "Coöperation Eats" menu, the blue and green strike a discordant note. Avoid the combination as you would a plague.

L. HERSTEIN, Detroit, Michigan.—To arrange borders in the form of a cross on Easter programs is appropriate, but more frequently than otherwise the type-matter can not be so arranged as to occupy the space with a pleasing distribution of white space throughout, and hence one must follow such styles with a certain degree of caution.



Dignified announcement in gray and black on gray stock. By John Henry Nash, San Francisco, California.

W. T. WILKINS, Hamilton, Ontario.—The menu for the dinner given "Soldier Printers" by the local union is simple, neat and attractive. The inside pages are not well printed, the type being too small to print well without filling up on the rough, uneven cover-stock.

On the booklet, "Printing and Stationery," the trade-mark should be raised, for, with the type-group at the bottom, the design is overbalanced, that is, too heavy at the bottom.

FOSTER & PARKES COMPANY, Nashville, Tennessee.—If the rules had been used to form a

to the type conflict with the prominence of the latter.

WALTER W. ANNABLE, Salem, Massachusetts.—Your business card in which the word "printing" is printed from large type in a weak tint as a background to the design is



Unusual handling of design, used both as a blotter and letter-head with good effect. Lettering is odd, but not very readable. By Louis Herzberg, Chicago.

A. E. SEARS, San Marcos, Texas.—Your own card, printed in brown, is quite pleasing, the border and type being in perfect harmony. We would suggest that you strive for symmetry in your designs, which is attained by centering all lines. Odd arrangements, such as the card for Mrs. L. Dorman, are not pleasing, both because of the lack of uniformity in the distribution of white space and lack of good balance, owing to greater weight on one side than on the other.

The Advance, Wingham, Ontario.—The blotter is nicely arranged, but the matter in the side panels should have been centered consistently. The rules forming the center panel are too heavy. The Wills package-label is rather odd, but we would admire it more if the name had been placed at the top so as to avoid the large gap of white space in the upper right-hand corner. When three corners of a card or label are occupied and the fourth is not, the entire design is thrown out of balance, and the lack of uniformity in distribution of white space is an added fault.

R. R. THOMPSON, Buffalo, New York.—If the text-matter in your stuffer for the L. & I. J. White Company had been set in smaller type, the main display line could have been set to full measure. The main display line should have been set in roman capitals. This would not only serve to "kill" the white space in the upper right-hand corner—which is not balanced by a like amount elsewhere—but would have enabled you to get away from the crowded condition quite apparent in other parts.

MOONEY'S EAGLE PRINT, New York city.—Your business card, printed in blue and gold—the gold on a narrow rule border "bleed" and also as part of your trade-mark—on clouded stock of a harmonious shade, appeals to us very much indeed. It is distinctive and good at the same time, a decidedly valuable combination.

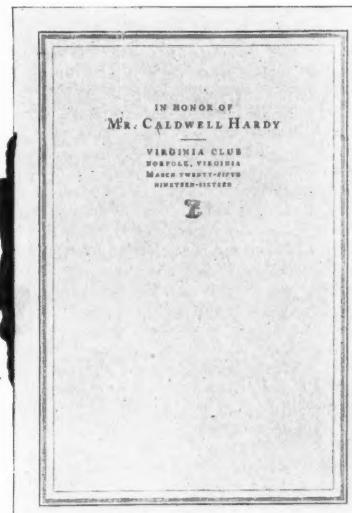
complete border around the Easter card for Hall, Wiggers & Polk, instead of being used as embellishment among the lines of type, and if the type had been simply arranged with a liberal amount of white space between type and border, your design would have been much more forceful and effective. On the card for Gerry Brothers the rules are used to better advantage, for, although they do not form a complete border, they do not by too close proximity

especially effective and quite novel. The other specimens are interesting also, but there is not sufficient contrast between the colors used in printing the blotter, "Printing Well Done." If a bright blue or orange had been used instead of the dark brown, a decided improvement would have resulted. An initial letter should align at the top with the top of the first line alongside, provided the most pleasing effect is desired.

HOWARD VAN SCIVER, Norfolk, Virginia.—For uniform neatness—hence effectiveness—your work is of a very high order. Those printers who think a multitude of type-faces are essential if one is to do good work, and whose designs are invariably featured by intricate rule and panel arrangements, could not spend money to better advantage than to buy a liberal collection of your specimens and model their own work after your style. We do not fail to note that by a careful and liberal use of white space you make small sizes of type do the work of larger ones, and by so doing attain strength and neatness at the same time. We are showing herewith in half-tone a booklet-cover originally printed in brown on buff stock, and which was even more attractive in the original.

L. P. ADAIR, Lubbock, Texas.—The title-pages of the two programs are delightfully neat and are properly displayed. The lower group on the one for the Music and Fine Arts program crowds the border at the bottom too closely, the variation in marginal spaces at sides and bottom being too great, which fact causes the crowded appearance. On the inside pages there is too much space between the headings and the text-matter, and the pages should have been placed slightly above center of the sheet to overcome the optical illusion which causes lines or groups in the exact perpendicular center to appear low. Consideration should always be given this illusion.

Dainty, refined designs, from small sizes of chaste type-faces, characterize the work of Howard Van Sciver, Norfolk, Virginia.



JOSEPH B. FIGOROLE, Vineland, New Jersey.—The cover-design of your price-list for gummed labels is too crowded, and such a variety of sizes and styles of type produces an effect of congestion. This, in combination with the fact that most of the type is of the extra-condensed variety and illegible, would cause the average recipient to pass it without reading. A brighter red would improve the labels whereon the border only is printed in red, but on those labels printed in red from reverse plates, the color you used is quite satisfactory.

CRESCENT CALENDAR COMPANY, Wyoming, Iowa.—Your typography is decidedly interesting and your letter-heads are especially good. We admire the one set in Pencraft very much indeed. Your bill-head arrangement is not up to the standard of the other work, so much of an ornamental nature being incorporated in the design that the type is overshadowed to certain extent. Then, squaring up the lines to conform to the shape of the panels made it impossible to break up the words into lines so that each line would present a phase in itself, in the interest of both display and legibility.

G. WILEY BEVERIDGE, Goldfield, Iowa.—You have printed the smallest type on your letter-head, which lines are also weakest in tone, in the weaker color, which, instead of equalizing the tone of the design as a whole, makes the variation all the greater. The boldest lines should be printed in the weakest colors. The extended Copperplate Gothic does not harmonize with the condensed Engravers Old English. When very small sizes of the former are used, the clash is not apparent, but when lines proportionately as large as the one, "News, Advertising, Printing," are used, the lack of harmony is readily apparent.

CHESTER WICKENS, Wichita, Kansas.—You wanted to utilize the border you used and the ornament as well, and the latter, being too large for the card, made it quite a problem to get the type into the design. You managed to do this, but in a form, however, that such short lines necessitated breaks which are not at all in the interest of legibility. In addition, the distribution of white space is very poor, parts being crowded, whereas other sections are unoccupied. Never allow your selection of an ornament to handicap your arrangement of the type, which is the important thing.

HOUSTON PRINTING HOUSE, Hampton, Virginia.—The letter-head for the Apollo Theater is poorly printed. For printing on hard and rough bond-papers, a hard tympan is necessary so that firm impression can be made without punching and so that the ink will be forced into the fibers of the stock. The letter-head

would be improved in appearance if the words "High Class Motion Pictures" were set in smaller type, so that the cuts could be pulled toward the center so as to allow the main

mendable. On the cover-design for the Stewart-Dawes Shoe Company, all the lines except the first, of which the initial is part, should be slightly indented, just as when an initial is used to begin a page of text. We see no merit in broken borders such as the one around the cover-design for the Century Automobile Institute.

Chronicle, Bowen, Illinois.—The cover-design for the Hancock County Press

Association is at fault in the use of so many rules to make up the border and too large a portion of the design is printed in red, producing an effect quite cheap and bizarre. Furthermore, the type-lines are not so arranged as to agree in shape with the panel enclosing them and the white space is very poorly distributed, the type crowding the border in some places, whereas in others there is ample white space. Black ink should have been used instead of pale blue for printing the inside pages, as an aid to better work on the half-tones.

Your compositor would be helped materially by a thorough study of design and color harmony as applied to printing, and your product would be of higher quality.

SCHOOL OF PRINTING, JUNIOR HIGH SCHOOL, Grand Rapids, Michigan.—We note particularly that display is very good throughout in the specimens sent us. In the association of type-faces, however, consideration has not been given to the necessity for an agreement in shapes in the interest of harmony. Condensed Engravers Old English, a text-letter, is consistently used with extended Copperplate Gothic, a block-letter, in the same designs. A worse combination could hardly be made. Next we note that presswork is very poor, and while the fault is probably due mainly to hard rollers, the forms were in most cases not properly made ready. Borders, ornaments and rules can sometimes be printed in gold and silver to good advantage, but lines of type should never be so printed, for it is only by holding the page at the right angle that lines of type so printed can be read—and then with difficulty. *The Searchlight* is an attractively made-up paper, and is better from every standpoint than any of the specimens of jobwork.

I. M. HARRIS, New York city.—Your line of stationery is handled in an unconventional, interesting manner. While the designs are not particularly well "whited out," the distinctive style of arrangement causes this fault to pale almost into insignificance. We note, however, quite a variation in amount of space at top and left side of the main group, which is rather displeasing and which could be corrected without loss in effectiveness by placing the word "Printer" in italic, on the same line with "I. M. Harris," set in capitals. This would

HARRISON COLLEGE FOOTBALL CELEBRATION

MENU

BLUE POINTS

OLIVES

CELERY

RADISHES

BISQUE OF LOBSTER

CHICKEN HALIBUT *au Gratin*

GREEN PEAS

BROWNED SWEET POTATOES

Roman Punch

ROAST PHILADELPHIA CAPON

LETTUCE SALAD

ICE CREAM

ASSORTED CAKES

COFFEE



Menu composed and cut out in the form of a pennant. By Hugh H. Burnett,
Knoxville, Iowa.

display line to extend beyond them. The "Spring" card is overcrowded. Your business card is overbalanced at the bottom and the main display line is too weak.

L. GUY LIVINGSTON, Bennington, Vermont.—A full-measure cut-off rule should not be placed beneath a pyramidal group of type, as on the title-page of the program, for the effect is bad when a rule extends beyond the measure of the lines immediately above. You will note also that the second group is placed in the exact center of the page, a violation of the principle of proportion. Display is also poor on this page, as all the items are crowded in the one group and in the same size of type, regardless of importance. You should study the principles of design, an understanding of which is essential to good typographic work.

JOHN MURRAY, Los Angeles, California.—Your work has undergone a marked improvement since we have had the opportunity to see it from time to time. The business cards for the Commercial Printing House and J. P. Tait, as well as the program for the Highland Park Scottish Rite Dinner, are especially com-

Ad Display

John Migliorato
518 Thirteenth Street
West New York - N. J.

Informal, effective business card. By John Migliorato, West New York, New Jersey.

J. P. TAIT *Jeweler*

DIAMOND
MERCHANT
EXCLUSIVE DEALERS
in Ornamental Jewelry

Watch Repairing
JEWELRY
Manufacturing &
REPAIRING

329 W. SEVENTH STREET
LOS ANGELES

HOME A 1785
MAIN 4404

Unconventional arrangement of a business card.
By John Murray, Los Angeles, California.

reduce the depth of the group and make it unnecessary to pull it to the left, thus leaving a still greater amount of white space in the right side of the panel, where there is already too much. Mr. Harris has graduated from the case, and as a free lance is engaged in preparing dummies, layouts and artwork for advertisers.

AL. S. CAIN, Provo, Utah.—The greater part of your specimens are of a very good quality, but slight changes could be made to good advantage in some of them. On the letter-head for the New Century Printing Company, in which the tint-block is printed in dark brown, an improvement would result if the panel was complete. With rules printed in black on three sides and the other side not so bounded, an effect of incompleteness is given. The extension of the side rules at the bottom beyond the tint-block does not improve its appearance. The blotter printed in violet and black on violet stock would be improved if top and bottom marginal spaces were equal to the side margins, the effect of crowding at top and bottom being quite displeasing. When matter is enclosed in a panel of any sort and marginal space is limited, it should by all means be equal on all four sides.

R. J. ATTA, Warren Point, New Jersey.—Script type can not be successfully used in combination with other type. Of course in the case of a letter-head, where the main display line is in a large size of script and the subordinate matter in very small sizes of roman letters, the effect is not wholly bad, but there is even then a lack of agreement, readily sensed by those of esthetic taste. We note, also, that you combine shaded text-letters, gray in tone, with Lining Copperplate Gothic, an angular block-letter, rather black in tone. These letters do not harmonize. Except when the script line is very large in proportion to the size of the other letters used with it, as in the instance aforementioned, script should be used alone when used at all. Gray-tone letters should not be used with letters of regular design of approximately the same size. You would be helped materially in your work by a study of the principles of design and harmony as they relate to typography.

ORANGE PUBLISHING COMPANY, Syracuse, New York.—In a general way the "Empire Forester," year-book of the New York State College of Forestry, represents exceptionally good work. Small details only demand correction in the interest of improvement. The yellow on the cover would be better if it inclined toward chrome yellow, but the class colors may have dictated the color used. On the title-page the hair-line rules do not harmonize with the bold Bewick type, and the line just below, set in Pabst italic, strikes a discordant note. The half-tone of Professor Bray is printed too high on the sheet; if lowered eighteen points or two picas a decided improvement would have resulted. The running-heads, set in modern italic and widely letter-spaced, do not harmonize with the remainder of the page, set in old style. Presswork is good throughout, both in make-ready and in the amount of ink carried.

THE COMMERCIAL PRESS, Philomath, Oregon.

—Do not letter-space text type. The beauty of this style of letter is in its black tone, and the compact structure of the letters makes it essential to space them, as well as words and lines, so as to maintain in the design the characteristics of the letter. To letter-space text type causes each letter to appear a unit in itself and a distinct force of attraction to the eye, and the unity of the word is broken up to an appreciable extent. Your line of stationery is dignified and pleasing, but we would have printed the long line, "High Grade Print-

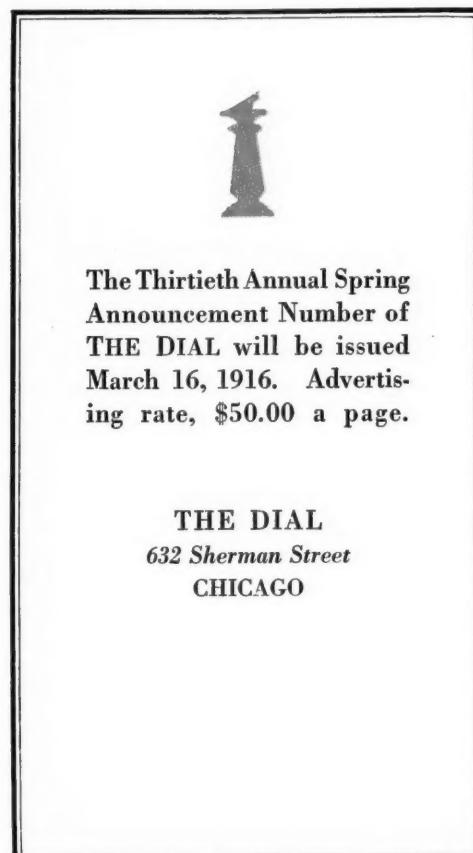
between light and heavy elements, in combination with Engravers Bold, a modern commercial letter characterized by its hair-line light elements and extra-bold, heavy elements. Such types are discordant and should not be used together. A study of the principles of design and harmony would be of great benefit to you, especially considering the fact that you express good judgment in the handling of display.

ALVIN E. MOWREY, Franklin, Pennsylvania.—The bank cards, while rather decorative, are composed in an interesting manner, but the colors are of too warm tones in all except the one entitled "Success," which, by the way, is the best of the series. The signature on this card crowds the border at the bottom too closely and, as there is ample white space above, it should be raised six points at least. Had the line above been a full line the group would not appear to crowd the border at the bottom, for then the marginal spaces at the sides of the group would have been reduced. The length of the lines above a border have more to do in causing the type to appear to crowd the border than the amount of space between type and border. Because of this effect, due to the length of the lines, no arbitrary amount of space can be given as a deadline, so to speak, below which the type can be said to crowd the border. The eye is, as in many things connected with typography, a better judge than a line gage. If a thing appears to crowd the border here or there, it certainly does so. The cards for the Dick Sand Company are quite satisfactory, but here, too, more attention was given the borders than they deserve. Borders should not be conspicuous—they should go about their humble service of unifying the parts of a design in the most unostentatious manner possible.

BEN E. H. MANNING, Saint John, Washington.—Presswork on the specimens sent us is very poor; the forms were not properly made ready, a poor grade of ink appears to have been used in most cases, and we believe your rollers are old and hard. On the booklet for the Harvest Carnival, the back margins are large and the front margins small, which is the reverse order for size. This was probably due to an error in imposition, consideration not being given the fact that the book had to be trimmed after binding.

The cover-design for this booklet is decidedly overdone in the use of ornamentation, and, in order to square up the groups, unimportant lines are given great prominence. Proper display is more important than the attainment of a pre-conceived idea of design, and to give such great prominence to the figures 1913 simply to enable you to square up the group was a serious mistake. On your subscription statement, printed in olive and brown, the border and ornament, printed in the olive, dominate the design. The olive should have been weakened by the addition of white, making it a tint. Then, too, the fact that the border does not join properly in several places, leaving large gaps of white space, is an all too apparent fault.

WILLIAM VAN WELL, Lynden, Washington.—Your work is very good throughout, but closer



A dignified announcement card by Paul G. Smith, of Browne-Smith, Advertising, 608 South Dearborn street, Chicago.

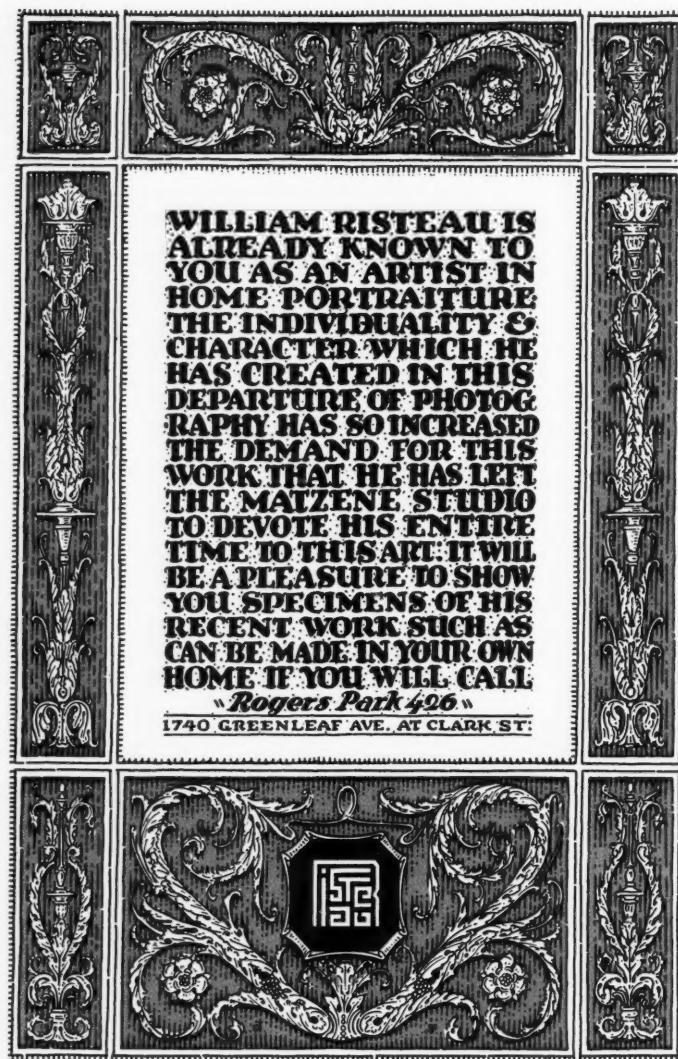
ing and Office Specialties," in color instead of the proprietor's name. Avoid the makeshift practice of lengthening short lines with a rule at either end. More often than otherwise there is no necessity for the lines being made longer, and, besides, the rules exert such a strong influence that it is better to leave the lines as they are than to introduce rules into the design.

MEDARD COLLETTE, Central Falls, Rhode Island.—In display you do very well indeed, but in some of your specimens we note combinations of extra-bold and light-face types. If it is necessary to use more than one series of type in a given design, care should be taken that they are of the same tone, which means the same degree of blackness. In one job we note you have used Bookman, an antique type-face in which there is very little variation

consideration to some minor points would bring about quite an improvement. On the title-page of the commencement program for 1915 you have used a decorative border, made up of light and dark units, which produces a spotty effect and, in addition, does not appear to "hold together" as borders should. Furthermore, it does not harmonize with the straight lines of Cheltenham capitals used in setting the design. We would discard the border if in your place, but if you must use it, place a rule border just inside, as you did on the program for the Choral Club. The rule serves to hold the units of the decorative border together. In your letter-head for the Lynden Volunteer Fire Department the first two lines are squared nicely, whereas the third line, the address, is too short to fill out to the measure of the other two. In order to attain a squared contour, you set "Lynden" flush to the left and "Washington" flush to the right. This gave you a squared group as far as outside lines are concerned, but the large gap of white space between the two words breaks up the uniform tone of the group and constitutes in itself a powerful force of attraction. The line should have been regularly spaced and centered. Squared groups are pleasing when all the lines fill out to full measure, but when it is necessary to leave a large gap of white space between words in one part of the design, another style of arrangement should be tried, for the effect produced by a forced arrangement is always displeasing.

You made a serious mistake for the same reason in trying to square up the main group of the Commencement title-page, for the matter is obviously not suited to such an arrangement. Do not set lines in italic capitals.

HOLCOMB-BLANTON PRINTERY, San Angelo, Texas.—Some of your work is very good, but much of it could be improved quite easily. We note, particularly, violations of the principle of shape harmony in combinations of condensed and extended type-faces. The most glaring of such combinations is that of text type with extended imitation engravers' faces, especially noticeable on the Christmas card for the C. C. M. & O. Railway Company of Texas. The 1915 Fair envelope is much better than the one used in 1913. Spacing of lines is very unequal in The Lehmann-Hebert Company letter-head, there being altogether too much space above and below the short catch-line, "of," whereas the



Hand-lettered announcement by John E. Phillips, artist, 59 East Van Buren street, Chicago. Mr. Phillips' novel business card is reproduced below.

longer lines below are crowded. When a very short line—a catch-line, for example—appears with other longer and larger lines, more

we might say, the faults which are responsible for some of the distinctive style of Roycroft printing. By this we refer to the fact that consideration is not always given to the tone of the units of the design in breaking it up for two-color printing, with a view to uniformity of "color" in the finished work. Borders are too lavishly used to suit our individual fancy, and we are quite sure that in some cases the type is subordinated thereby. On the Emily Knapp announcement, printed on dark-green hand-made stock, the design does not conform to the shape of the page on which it is printed, it being too deep in proportion to its width, and the marginal spaces are consequently not well proportioned. On your personal card we do not admire the italic capitals—in fact, we have never seen a design wherein capitals of italic enhanced its beauty. Most of your specimens, however, are decidedly attractive.



THE WORD AND THE PRINTER

BY PAUL G. SMITH.

What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas, are the subject-matters for this department.

The Illustrations the Advertiser Ought to Use.

AS stated in the subheading, the matters for this department are: "What the advertiser says; the words he uses to say it; the form in which he presents what he has to say; the illustrations he uses; and the style in which the printer expresses the ideas." This month it is our intention to devote practically all the space available to "the illustrations he uses"; or perhaps a better way to express it is, "the illustrations he ought to use"—meaning the best. A recent exhibition by the Palette & Chisel

toward offsetting the mistaken impression that prevails among many buyers that it is necessary to go East in order to get the *right* kind of commercial art."

The awarding of the prize was based on the merit of the artist's work as a whole, not on the merit of any one picture exhibited by him, and it was on this basis that H. L. Timmins was honored.

An example characteristic of his style is reproduced. Of course, in this case, as with the other reproductions, a great deal of value and beauty is lost in reducing to a small size and by eliminating the colors.

We will not endeavor to discuss the points that were



Poster, by R. F. Babcock, announcing the exhibit. Original in black-and-white on a strong yellow background.

Club, of Chicago, offered us an unequalled opportunity and inspiration to present this point in a very graphic and, we hope, interesting way.

The Twenty-first Annual Exhibition of Graphic and Applied Arts by the Palette & Chisel Club, of Chicago, was held April 25 to May 8 in the Art Institute of Chicago, and consisted of the best efforts of the club members. Each member was allowed to enter any number of works, out of which a jury of three men selected those to be exhibited.

To encourage a large and representative showing, THE INLAND PRINTER offered a prize of \$100, to be awarded by a popular vote of the entire club membership.

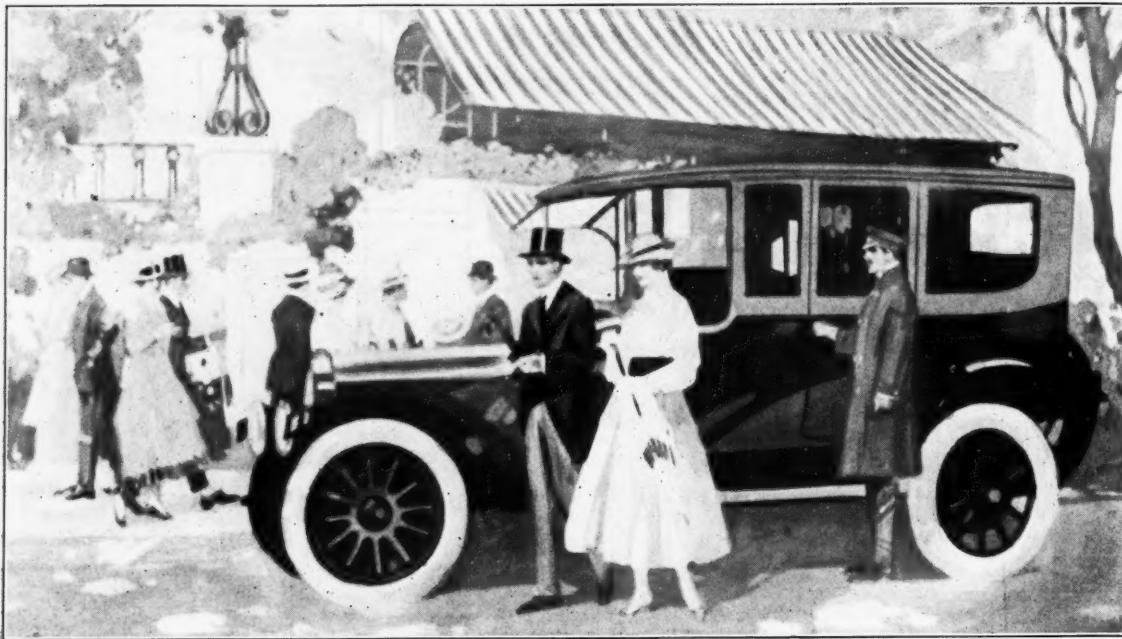
John E. Phillips, president of the club, expressed the opinion that the prize feature, more than any other element, was responsible for the large showing of exceptionally good work, and further said, "The exhibit went a long way

considered by the judges in awarding the prize. Opinions and taste differ so widely in cases of this kind that we think it wise to let each picture "speak for itself," and for this purpose we reproduce herewith not all, but a representative assortment from the exhibit.

"Half-Tone Screens and Their Relative Usefulness."

Inasmuch as illustrations of all kinds must be reproduced by some method or other before they can be used for advertising purposes, it seems very appropriate at this time to comment upon a booklet now being distributed by The Eclipse Electrotypes & Engraving Company, of Cleveland, Ohio.

"Half-Tone Screens and Their Relative Usefulness" is the title of the booklet, and it is an admirable example of



Automobile poster, by H. L. Timmins. This is representative of the work that was awarded THE INLAND PRINTER Graphic Arts Prize of \$100. In reproducing to a small size and eliminating the striking colors (three) of the original, a great deal of its value and artistic qualities is lost.

advertising with a potential value. Of course the returns from advertising of this kind are almost impossible to determine, but it is safe to say that the good-will and favorable impression it stimulates are worth a great deal more than it costs.

The following, quoted from the specimens in question, will give an idea of its usefulness:

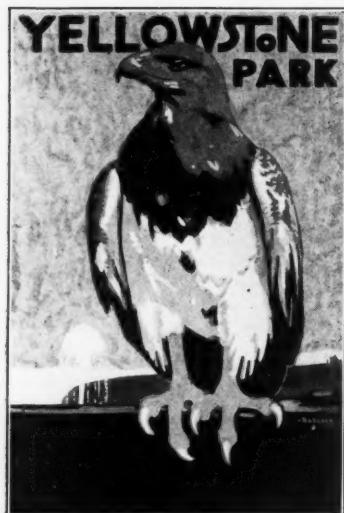
"Which Screen?" — We show, on the following pages, nineteen half-tone plates, all made from the same photograph but through screens of different fineness or pattern.

Twelve of these are examples of the universally used Levy cross-ruled screen, differing only in the number of separations to the square inch. The others are screens made either prior to or after the adoption of the Levy screen, the latter of which are attempts to dissipate the

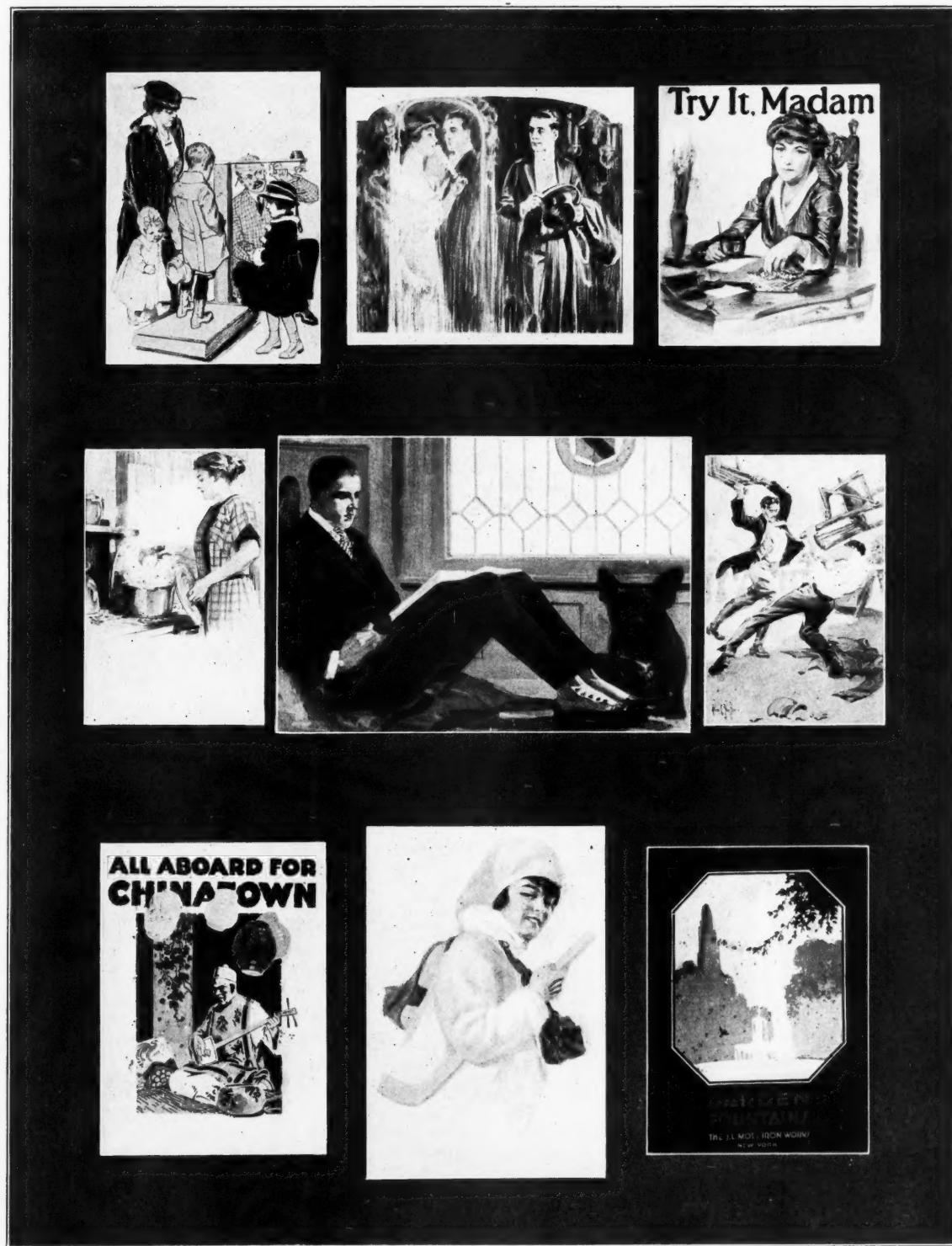
'setness' or regularity of the cross-ruled 'pattern,' and all of which possess distinctive qualities suggesting and warranting their employment for varying purposes.

"The plain band beneath each portrait is intended to show the reproductive values of all the tones from solid black to pure white, inclusive."

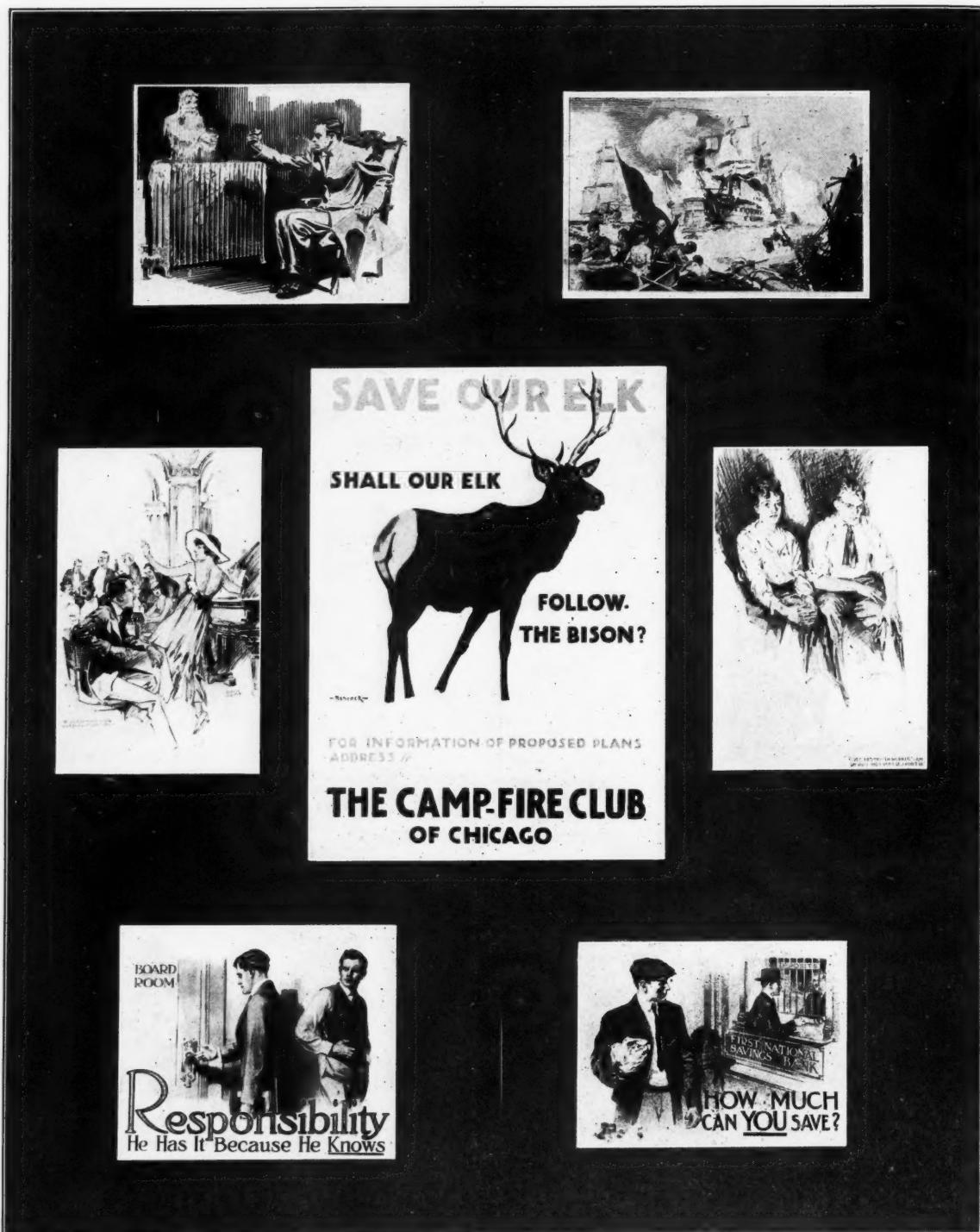
Aside from the above mentioned information, the questions of "Cost" and "Duplication" are discussed, and final advice about using a uniform screen for all engravings in the same job, and a list of the standard trade terms adopted by The International Association of Photoengravers are given. The text and arrangement are by W. H. Baker, author of "A Dictionary of Engraving." Technical descriptions and recommendations have been revised by Max Levy, inventor and patentee of the half-tone screen.



Three striking posters. The one in the center is by O. E. Hake, the other two are by R. F. Babcock.



Reading from left to right. Top row: Illustration, by John B. Woodruff; cover illustration in black-and-white, by O. J. McCombs; advertising illustration in black-and-white, by John B. Woodruff. Second row: Advertising illustration in black-and-white, by John B. Woodruff; fashion poster in three colors, by E. R. Burggraf; book illustration in black-and-white, by Glen C. Sheffer. Third row: Booklet cover in three colors, by H. L. Timmins; illustration in three colors, by George H. Simmons; poster in three colors, by Oscar B. Erickson.



Reading from left to right. Top row: Advertising illustrations in black-and-white, by John B. Woodruff. Second row: Book illustration in pen-and-ink, by DeAlton Valentine; poster in three colors, by R. F. Babeock; book illustration in line, by DeAlton Valentine. Third row: Advertising illustrations in black-and-white, by John B. Woodruff.

The
**INLAND
PRINTER**

THE LEADING TRADE JOURNAL
IN THE PRINTING AND
ALLIED INDUSTRIES



MARCH 1908

This copy is furnished students of the I. T. U. Course as one of the problems for the lesson on cover-pages, and the design above illustrates how well one student, L. G. Wheeler, Tacoma, Washington, handled the copy with type and utilities only.

Telephone FORT HILL 5231



FINE CATALOGUE
AND LARGE EDITION PAMPHLET BINDING
CAREFULLY EXECUTED

*Addressing and
Mailing*



Dignified stationery items of J. J. Birmingham, Boston, Massachusetts, by Percy Grassby, also of Boston.

STATEMENT



BOSTON, MASS.,

M

In Account with

JOHN J. BIRMINGHAM
PAMPHLET AND CATALOGUE BINDING
ADDRESSING AND MAILING

THE GRAPHIC ARTS BUILDING

TELEPHONE FORT HILL 5231



BOSTON, MASS.

M

TO JOHN J. BIRMINGHAM, DR.
PAMPHLET AND CATALOGUE BINDING
ADDRESSING AND MAILING

THE GRAPHIC ARTS BUILDING

270 CONGRESS STREET

Quantity

Your Order No.

Our Order No.

Price



JOHN J. BIRMINGHAM

ADDRESSING & MAILING • FINE CATALOGUE
& PAMPHLET BINDING CAREFULLY EXECUTED

THE GRAPHIC ARTS BUILDING

270 CONGRESS STREET

BOSTON • MASS

TELEPHONE FORT HILL 5231

Three more distinctive items of Mr. Birmingham's excellent line of stationery.

ExperiencE

By Lucine Finch

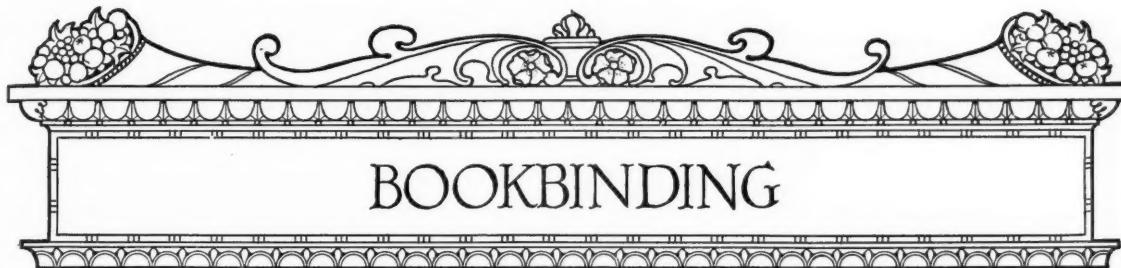
I was young. I prayed
to the gods above.
Prayed and struggled
and lost my prayer;
And I beat my breast
and cursed and raved—
I was young. I thought
that the gods were there.

I am old. I commune
with the gods within—
Listen and learn
and have no fear.
And the sunshine's good
and the hills are fair.
I am old. I know that
the gods are here.

Frank H. Aldrich

DESIGNER-ENGROSSER
Hand Lettering for all purposes
310 FIFTY ASSOCIATES BLDG.
HOME PHONE MAIN 8944
Toledo, Ohio

Lettered with an engrossing pen in a free and pleasing style, by Frank H. Aldrich, Toledo, Ohio. In the original a calendar for the month of May was also part of the design.



BY JOHN J. PLEGER, Author of "Bookbinding and Its Auxiliary Branches."
Copyright, 1916, by John J. Pleger.

The author of "Bookbinding and Its Auxiliary Branches," Mr. John J. Pleger, has arranged to contribute to these pages an intimate and detailed description of the various processes of bookbinding. The intent is primarily to make printers better acquainted with the foundation principles of good bookbinding, and to that end a greater liberality of treatment will be attempted than is practical for text-book purposes. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information, however, can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Bookbinding in Printing Establishments.

"The art of bookbinding," a phrase commonly used in the writings of the past century, is seldom seen in the printed pages of the present. In olden days books were luxuries, indulged in only by the extremely rich—the difficulty of executing the hand-tooled book and the rarity of materials placed it beyond the reach of the ordinary person. Frequently it is said that the modern demand for cheap books and cheap materials has placed the "proudest of arts" among the accomplishments of the past. This need not be so, for the advent of the machine has placed bindings, beautiful bindings, within the reach of the average person.

Machine bookbinding makes it possible to imitate and improve upon the handiwork of the past master bookbinders. We to-day have the advantage of up-to-date equipment, and by every token should excel the work of past ages. But with all this advantage, how many men are there living to-day that really come up to the standard set by the past masters? If bookbinding has deteriorated, are the men in the business to blame or are outside influences responsible?

In the days gone by, bookbinding was controlled by bookbinders, and its development kept pace with the progress of the times. To-day bookbinding is controlled by printers, and its development will depend upon the knowledge that the printers have of, and their appreciation for, beautiful bindings. The printing art seems to overshadow the art of bookbinding.

The development of printing necessitated putting the printed matter into some compact form which was readily accessible. Letter-heads were put into pads, sheets folded into sections and fastened together with thread or wire. Some printed matter required a somewhat better cover to preserve the leaves, and a stiff board with a cloth back was designed for that purpose. These operations were frequently performed by unskilled help, because the bindery was in its experimental stages.

The equipment was usually of the simplest, and nine times out of ten was secondhand when it was purchased. It rarely consisted of more than a hand or foot power round-hole perforator, hand-power stitching-machine, hand numbering-machine, a combination foot-power round-hole punching-machine and round-corner cutter, an old iron glue-kettle and a paste-box. The tables and benches were made during spare time—and had all the appearance of having been put together by inexpert carpenters.

There was always lack of space, so it goes without say-

ing that the darkest corner, either balcony, cellar or attic, was assigned to the bindery. It probably never occurred to the boss printer that sheetwork requires light and plenty of space to avoid the piling and repiling of paper. The cost system was not as fully developed as it is at the present time, and the costliness did not enter into the arrangement until competition became keener.

As the business expanded and a better grade of work was attained, the requirements for better binding were apparent and a bookbinder was sought to run the bindery. It seemed ridiculous to pay a salary to a first-class man, because any boy who had served one or two years at bookbinding could fulfil the requirements for some time. It is evident that the bindery could hardly be expected to advance beyond the ability of the apprentice bookbinder, who had a slim chance to become a journeyman except at a tremendous cost to his employer. To-day many individual printing establishments repeat the same stages of evolution; as the shop grows and its reputation enhances, it feels the need of more knowledge and skill in the bindery than was necessary for elementary work in pads and pamphlets. If then the concern selects a first-class man, and the boss printer does not assume to know too much about bookbinding, reasonable progress can be expected. But if he displays his ignorance by purchasing the best and latest equipment for the printing-plant without showing the same consideration to the bindery, and compels it to get along with obsolete machines and inferior material, slovenliness and an attitude of "what's the use?" are thereby encouraged. Under such conditions the progress of the bindery is retarded, and it is due entirely to the lack of knowledge of bookbinding requirements of the boss printer. This is the fault of the majority of printing-offices having binderies.

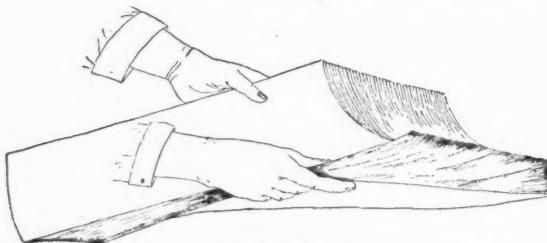
There are throughout this country many small printers who look to THE INLAND PRINTER for up-to-date pointers on printing and binding, and it is to such as they that my efforts will be directed during the coming months.

Paper Operations—Jogging Large Sheets of Paper.

About the first job assigned to boys when they have finished their errands is to straighten paper. They will of course be given the smaller-size sheets to begin with, and as they become proficient are assigned to the larger sheets. This operation, though seemingly simple, requires several months to master. The common mistakes are taking too many sheets at a time, failure to run or fan the sheets out, and loosening up the paper to permit the air to get between

the sheets. If the edges of sheets which have not been properly fanned out are allowed to come in contact with the table, they will smash, and the unsightliness of the sheet will always remain. This is particularly true when jogging thin paper.

The operation is as follows: Place the sheets, which should always be kept in ream lots, on the right-hand side of the table. Take about fifty sheets or more, depending upon the unevenness of the sheets, place the fingers of both hands under and the thumbs resting slightly on top, bend



Illustrating the Correct Method of Handling Sheets of Paper When Jogging.

up the ends toward each other and make the top sheet concaved. Pinch the thumb and index finger together and straighten the top sheets by pressing the fingers upward and the hands outward. Now hold the pile in a perpendicular position and set the edges of the sheets on the table. Bring the right end of the paper over to the left and let it rest against the body; with the right hand tap the top edges of the sheets. Repeat this operation a second time and fan out the sheets with all subsequent repetitions, either for the length or the width of the sheets, until all the edges meet to make an even pile. When this is done, place the jogged sheets on the left side of the table and turn the sheets over so that the top sheet of the pile will be on the table. Now take another lot, repeat the operation as above and place it on the first pile without disturbing the sheets. To do this, lay the second pile on the first in as near the correct position as possible. Hold the bottom pile in position by the downward pressure of the bended fingers of the right hand, release the left hand and place the thumb and index finger on both edges of the left-hand corner; now with the right hand move the pile to conform to that of the first, using the thumb and index finger as a guide. Release the right hand, adjust the right ends and jog both piles together if it is necessary. These operations are repeated until the entire ream is jogged. The object of turning over each pile as jogged is that the sheets remain in the exact position, and the top and bottom sheets which were soiled in handling will remain in position, and thus in all subsequent handlings no additional sheets will be soiled.

The economy in thus handling the paper has long been recognized by paper-rulers, who find it impractical to keep their hands clean because of the frequency of handling the colored flannels. Many jobs go through the machine a number of times, especially on blank-books where the paper stock is expensive and where only a few sheets are allowed for overs; to soil two sheets after each run in the handling would be an expensive proposition.

It seems strange that with all the care exercised in the ruling-rooms in handling paper, the pressroom undoes all this by disregarding ream lots in handling. Hence it follows that all the dirty sheets find their way into the piles and additional sheets which happen to be on the outside are soiled. Pressmen can not see that because of their

carelessness in handling ruled stock, binderies are required to look over the sheets to see that no soiled sheets find their way into books. Experts in efficiency have insisted that the rulers' method of handling paper stock be adopted in the pressrooms. It requires no additional trouble except a mental attitude which has the interest of the concern at heart.

The baneful effect of the pressman's carelessness is clearly seen by edition binders, who are compelled to spend many valuable hours repairing books because of soiled sheets in handling.

REGULATION OF ELECTROTYPEING SOLUTIONS.

The second edition of Bureau of Standards Circular 52 will be ready for distribution about July 1. It has been entirely rewritten, the additional sections being devoted to a discussion of the effect of various factors upon the deposition of copper in electrotyping baths, based upon the literature on this subject, and upon recent investigations by the Bureau of Standards. The limits of composition of solutions, temperature and current density are defined, within which copper having the required tensile strength and ductility may be obtained. The circular also includes conversion tables for Fahrenheit and Centigrade temperatures, metric and customary units, and specific gravity and degrees Baumé. Definitions of important electrical terms are given, and also tables showing the weight and thickness of copper deposited by a given current in a specified time. Copies of this circular can be obtained by addressing the Bureau of Standards, Washington, D. C.

THE ALLIES' HOSPITAL

Opened near Rouen, France
FOR THE WOUNDED OF THE ALLIED ARMIES
SUPPORTED BY VOLUNTARY CONTRIBUTIONS



This Hospital is doing a great work in caring for the sick and wounded of the Allied troops in the field.

FUNDS ARE URGENTLY NEEDED

Printed by The Morland Press, Ltd., 138 New Bond Street, London, W.

Poster Designed for Soliciting Funds for the Allies' Hospital.

Designed by F. Bennett, and printed by The Morland Press, Limited, London, England. Original 20 by 30 inches in size.

Written for THE INLAND PRINTER.

MASTER MINDS OF TYPE AND PRESS.*

NO. VI.—WILLIAM BULLOCK.

BY JOHN S. RITENOUR.



ARLY in life William Bullock, inventor of the rotary press, was an iron-founder and machinist. He was born in September, 1813, in the village of Greenville, Greene County, New York. His father had died while he was still a child. He entered the family of his brother, where he remained until he established himself in the foundry and machine business. During this period he labored hard and diligently, his whole time being devoted with unceasing energy to work and study. Taking advantage of every opportunity to acquire an education, he read with avidity all books relating to mechanical subjects on which he could lay his hands. An excellent mechanical library was placed at his disposal. He stored his mind from this fund of knowledge, developing in himself the aptitude for mechanics which ultimately resulted in his invention of the rotary printing-press. From boyhood he was thoughtful and studious. When but nine years of age he constructed a turbine water wheel, which attracted the attention of his elders, who safely predicted therefrom that he would some day become an inventor.

While carrying on his foundry and machine shop he invented an improved plow, a cotton press and hay press, and was for some time engaged in the South erecting the latter two under his patents.

In 1849 Bullock located in Philadelphia, where he opened a patent agency at 75 Dock street, publishing at the same time a paper called the *Banner of the Union*. In 1853 he disposed of his interests to his brother John and returned to Catskill, in his native State and county, where he started a new paper which he called the *American Eagle*. During the winter of 1855-56 the press on which this paper was printed changed hands, and as his publication was Whig in politics, while the new company was Democratic, the latter refused to print any more papers for him. But this did not stump him long. Being unable to get his printing done elsewhere in the neighborhood he successfully undertook to build a press of his own, which he did in time to take care of his next weekly issue. This press was made of wood, with but little iron in its construction, which was furnished by a local blacksmith. The cylinder was of wood. The power was supplied by a man and a crank. For several months the *Eagle* made its weekly soaring from this contrivance, and then Mr. Bullock sold it.

As an off-shoot idea of his connection with this press he made some time later a self-feeding appliance by which the sheets of paper were fed singly to the press by means of air pumps. This accessory was used for years in Lowell, Massachusetts. Self-feeders are now in common use.

From the time he sold the *Eagle* until the day he met with the accident which terminated fatally, he persistently devoted all his time and energy to the task of improving and perfecting printing machinery.

After quitting Catskill he located in New York city, where he was employed in the capacity of mechanical engineer. Here he built for Frank Leslie a large fast press which enabled Leslie to put out promptly a special edition of his weekly containing a more than ordinarily extended account of the great Heenan-Sayers prize fight at Farnborough, England, on April 7, 1860.

Mr. Bullock had completed and was finishing the installation of one of his "self-perfected web printing presses," as he called them, in the pressroom of the *Philadelphia Ledger* on April 2, 1867, when he met with the accident which caused his death. He was adjusting the press for use when his right foot got caught in the main belt and was broken and badly crushed above the ankle. He was taken to his home, No. 1324 Jefferson street, that city, where he died on Friday, April 12, 1867. The body was buried in Pittsburgh, where Mr. Bullock had lived from 1860 to 1864, going from there to Philadelphia.

Bullock is believed to have built his first rotary during the four-year period he lived in Pittsburgh. It is said to have been set up in the office of the *Cincinnati Times*. The Pittsburgh Leader Company put a Bullock press in its pressroom when it started its evening paper on October 11, 1870, but this was after Bullock's death.

Bullock's great invention inaugurated a revolution in newspaper pressrooms. It was the first press to print from a continuous web, or roll, as all presses did after 1865 as fast as they were made, and as they are doing now. It was the first of swift perfecting presses. Walter, of the *London Times*, adapted the Bullock rotary principle to presses which he built for himself, and later Richard Hoe, the great New York pressbuilder, followed suit.

The speedy little Bullock rotary, relegating mammoth type cylinders to the scrap pile, was believed to have marked the end of big presses. It did, but only for a while, only so long as circulations were no greater than a single Bullock could satisfactorily handle. An unceasing public demand for more newspaper copies, and more space for advertising, of course created a demand for swifter and larger presses, so that now the grouping of unit rotary presses in one frame makes the big modern printing machines much larger and heavier than the largest cylinder that Hoe ever built.

The Bullock Printing Press Company in Pittsburgh was located at the corner of Third and Wood streets. It was organized under the laws of Pennsylvania, with a capital stock of \$500,000. Mr. Bullock was the superintendent and a member of the board of directors. His official associates were W. H. Williams, president; J. G. Coffin, secretary and treasurer. Mr. Williams, Mr. Bullock, Charles Knap, C. W. Ricketson and Z. A. Hitchcock were the directors. C. Wendel, Washington City, was general agent. The prospectus issued in behalf of the enterprise says:

To the Printers and Publishers of the United States:

But little, if any, saving in the expense of printing has been made available to the "craft" since the days in which Franklin worked on his Ramage press, producing about one thousand newspapers (every ten hours) by hard work.

The cost of printing has not been materially reduced by the machinery heretofore in use for the rapid or increased production of printed sheets. Very heavy outlays are required to be incurred by all parties whose business justifies its use.

The first cost of this machinery is great. For setting it up, large space or room is necessary, which increases rent. Being complicated in construction, it is liable to expensive repair. Its management requires skilled and high-priced labor. These are some of the reasons why the cost of printing has not been reduced by the application of machinery for the rapid production of printed sheets.

The Bullock press is superior, and possesses advantages which will insure the reduction of the cost of printing.

Its capacity for the rapid production of printed sheets is unequalled. Its first cost is comparatively small. But a small place or room is necessary for setting it up. Only two hands (common laborers), exclusive of pressman, are required for its management. Being simple in construction, it is not liable to get out of order, and can be easily repaired. It takes the paper in rolls, cuts the rolls into sheets, prints them on both sides at the same time (perfect copies), making a perfect register, counts the number of sheets, and delivers the printed papers in a pile. These presses are of different sizes and capacity, varying in price from \$15,000 to \$25,000.

* Copyright, 1916, by John S. Ritenour.

The expense of printing by this press is reduced fully seventy-five per cent.

Recently there has been put into the office of the *Philadelphia Inquirer* one of the presses of the capacity of 15,000 perfect copies, 30,000 impressions per hour, and for a considerable period there have been in daily use in the same office two of them, each of the capacity of 8,000 perfect copies per hour.

Full particulars and all information required on the subject will be promptly furnished on application.

The Goss Brothers.

As the first of the Hoes, Robert, was a Lancashire Englishman, so the Goss brothers, Fred L., Samuel G. and W. T., were also Britons, natives of Wales, but the achievements in pressbuilding that brought them fame and fortune were accomplished in this country.

The Goss brothers had some ideas of their own about newspaper presses, and in 1885 they started to evolve these into practical form by beginning the construction of the

inches in size, is printed at the rate of 4,000 copies an hour from each of the six large half-tone Goss presses, with cover-feeding devices and wire stitchers associated in handling the product.

A Goss press prints in one operation and delivers folded the illustrated magazines of the *Metropolitan Life Insurance Company*, which includes a cover that has four colors on the outside pages.

So far as the Goss press can be considered the creation of any one person, that person is Samuel G. Goss; but, as a matter of fact, the Goss press was the evolution of years of attentive study and wise experiment, the result being the completest and amplest possible success in the manufacture and sale of machines that are now used in every civilized country in the world. Samuel G. Goss is a printer, and it was primarily the application of his original ideas about presses, acquired during his years of



Winter Scene in Douglas Park, Chicago.

Photograph by Thomas Morgan, Chief Engineer, The Henry O. Shepard Company.

Goss Clipper four and eight page press in a small shop in Chicago. The three men at that time identified with this venture were Samuel G. and Fred L. Goss, and Jacob J. Walser. The latter was president of the company until his death in 1913, when the late F. L. Goss succeeded him. It was the modest purpose then to attempt to meet only the requirements of the smaller newspapers in the West, the manufacture of machines being at that time confined entirely to the East.

From the very outset this Goss enterprise was successful. It has expanded and enlarged with the years, a big manufactory having been erected in 1911 in England, near London, to push business throughout Great Britain and the empire. The Goss press output includes machines of the largest size and of the most varied scope of service in black and in colors for both newspapers and magazines. What is said by the Goss Company to be the largest press in the world was built by it for the Lewis Publishing Company, of St. Louis. It has six decks or tiers of cylinders, with twelve folders and deliveries. When the paper-roll magazine is filled there are forty-two rolls of paper in position, all supplying paper at once to the press.

The *Saturday Evening Post*, with pages 11½ by 14

practical trade service, that produced the improved Goss machine.

The Goss people also make a flat-bed web printing-press, for small dailies, known as the Comet.

A PAIR OF THEM.

Howard Chandler Christy, illustrator, was walking down the street when he was overtaken by a dog that began to snap at his heels. Its mistress made no effort to call it off, so he turned and gave the dog an admonitory kick.

"Brute!" cried the woman, "to kick a little, defenseless animal! That little creature is a pet and is not accustomed to such treatment."

"I beg your pardon, madam," replied Mr. Christy. "I did not mean to hurt your dog. But you should have called him off."

"He would not have hurt you," replied the woman in a grieved tone. "He is a pet."

"I did not care to be bitten by him, nevertheless, madam," returned Mr. Christy. "I am somewhat of a favorite at home myself." — *Pittsburgh Chronicle-Telegraph*.



BY BERNARD DANIELS.

Large and Small—City and Country.

Almost every month the editor of this department receives requests for estimates, coupled with remarks something like these: "Do not estimate this at city prices, as this is a country office and our costs are very much lower than those in the city"; or, "This is a small plant and I do all the composition and the stock-cutting, and our expenses are low; it does not cost us over half as much as the big plants to run our presses, and I am a very swift compositor and having seen the customer do not waste time finding out what he wants when I am ready to set the job"; or, "We do not pay the high city wages and consequently our hour-costs must be much lower."

No one who has properly studied the cost question will ever assert that the hour-cost in all shops or in any considerable number of shops is exactly the same. The Cost Commission did not try to make any such discovery. But the fact is firmly established that in plants having a Standard cost system, and properly managed, the cost is so nearly the same that it is safe to take the average cost as a basis upon which to make prices and upon which to make estimates that will not prove snares and delusions.

There may be, and no doubt is, a small difference in the hour-cost per productive hour in a well-managed country shop, which would seem at first glance to warrant a lower price for work done in that shop, but this is very largely offset by the fact that the hands in such a shop are slightly slower than their city fellow craftsmen and that the country plant has to pay more for its material and supplies and often lose time with makeshifts because of less elaborate equipment. So that, after all, the average will hold.

So much for the facts. Now in almost every case where such claims are made, investigation shows that the office making the claim has no actual cost system, and, in many cases, not even an accurate time-record system. One such case came up recently where the writer finally acknowledged that he "had no system and did not consider one necessary in a small office where the proprietor was always on hand to see that there was no lost time or loafing." Another said that twenty years' experience had trained him so that he could "instinctively see the value of a job." The editor has had forty years' experience and has been a careful student of printing-office arithmetic as well, but he can not do that little trick on one job out of fifty.

The averages as found by taking the carefully calculated results of a thousand or two of plants with cost systems are more sure to be right than any man's guess, and it is a hundred to one that they are within one per cent of being absolutely right.

This article is intended as a warning and an awakening to those foolish printers who hold the old idea that any printing-plant in these days can get far enough from the average to make it safe to make lower figures than the average calls for. This does not mean that some printers

can not work on a narrower margin of profit than others, but that they can not reduce their costs to a point that will make it safe to sell below the figures usually given in our estimates. That is why we always figure the cost price and add the profit at the end. You may be willing to work for ten per cent net profit, while we demand twenty or even twenty-five. But the costs are about the same unless one of us has found a better way of running the job, which seldom occurs. And if such were the case you would be entitled to the additional profit as a recompense for your brilliancy in thinking of the better way.

One who studies the conditions will be surprised at the number of small printing-plants scattered all over the country whose proprietors have no idea of what their output is costing them, and many of whom do not seem to care. It is surely a large field for educational endeavor, but a hard one to cover.

The main idea of every proprietor of a small plant, be he in city or country, is that he has a big advantage over the large plant in lower costs, while the facts are the other way when we consider the unit of work instead of the hour unit, but the difference is not large enough to be worth waving any flags or setting off any fireworks by the big fellow.

Years of careful and extended study by cost experts show that the only safe way is to sell at the average and to keep a cost system so that you may know that you are getting by with average cost so as to get average profit.

Read this article over again and think of it the next time you feel like laughing at some of the estimates given in the printing-trade journals and saying, "Why, that price is out of sight!" It is you who are under the waves and likely to be carried out by the undertow.

Accuracy in Order-Taking a Necessity.

To the patient investigator it would seem that most printing salesmen consider accuracy in getting the specifications from their customers and equal exactness in transmitting those details to the order clerk or sales manager of the house an unnecessary refinement of detail that is too much for them to entertain.

The other day the writer called upon a friend who is the purchasing agent for a large corporation with a reputation for giving the printer little or no chance to make a profit on its business, and casually chided him for making it so hard for the printer. He took it good naturedly and said: "Just hang around here a few minutes and you will see my daily levee with the printers; they always get in about this time, and I have several jobs to hand out this morning." We waited and had the pleasure (?) of seeing some dozen or more printers' solicitors call and humbly ask if there was anything on which estimates were wanted, and as each was given a sample he would carelessly stick it in his pocket and glide out. Out of fourteen

who called within an hour, only two made any kind of memoranda to assure accuracy in the specifications, and only one asked any questions that showed he had an idea of what was wanted and made careful notes. When they had retired, we asked whether they were a fair sample of his daily callers, and how he was able to get estimates that were comparable under such conditions. His reply was, "I do not expect to get comparable results. I only look them over, see which one shows the lowest total price, compare his sample of paper with the one I want and give him the order with strict injunction that the job must be fully up to sample and specifications, which I then have written out by my stenographer. I always get a proof, and in many cases have the salesman come back after the proof has been returned with corrections because the job has not been set like copy and say that he did not know that I must have it just the same as copy and beg me to take the job as it is set, because his house has not the type I want. Often the solicitor returns and begs for a better price because something has been left out of the estimate."

A little further talk elicited the information that the man who had asked questions and made notes never made such mistakes, but was seldom the lowest bidder. My friend, in a burst of confidence, said: "He keeps coming because I sometimes give him a job about which I am very particular, without asking a price, and all work for the auditor, who is a crank on exactness, generally goes to him even if he is a little high."

So much for the buyer's side of the story, which shows that he really appreciated accuracy so much that he was willing to pay for it, even while taking advantage of the carelessness of the loose-witted solicitors who did not have the interest in their work sufficient to try and save expense in the office and shop.

But there is another side to this question of accuracy in order-taking that directly affects the salesman as much as it does the firm by which he is employed, and that is, the fact that he really saves time by making notes of what is wanted while with the buyer so that he may not have to waste his time and energy in trying to remember them when he has seen possibly half a dozen other parties before reaching his office.

Every printing salesman should paste the following notes in his salesbook, and fix them in his memory:

Accuracy and carefulness in taking instructions regarding an estimate or an order increase the respect of the customer, and reduce the liability of his making claims that the order was not filled according to agreement.

Accuracy in order-taking prevents misunderstandings with customers.

Accuracy in order-taking prevents errors in filling the order in the shop.

Accuracy in order-taking saves the waste of your time, and that of the workmen in having to stop and ask questions, and therefore reduces the time necessary to produce the work.

Accuracy in order-taking actually reduces the cost of production, and thereby enables the house to make closer prices or give you a larger commission or salary.

Accuracy in order-taking increases business, because buyers prefer to deal with the house where they get satisfaction with the greatest ease and the least personal effort.

An example of this is the buyer mentioned above, who really gave all his most profitable business to the man who was accurate in taking down the details of what was wanted and in seeing that the house got an accurate idea of the job. This buyer said: "If I had no one to consult

but myself that house would get all the business, because I know that when I have given the order to that man I do not need to worry about it, as he has been careful at the start, and it will be delivered exactly as I want it and when it was promised."

Accuracy of this kind is a valuable asset to any salesman, but luckily is not the exclusive property of any one, being a faculty that may be cultivated by all. And, again, in some plants the salesman is not the only one that needs to cultivate accuracy. A few additional pencil-marks on an order blank will only take a few seconds, but may save many dollars, and mean the making or losing of a good customer.

Page-Cord Economy.

Economy is a good thing in a printing-office as well as in other lines of endeavor, but many things are done in the name of economy that are real extravagances. It is not economy to stint in necessities to such an extent that more real money is spent in the effort than is saved.

Page-cord is one of the necessary expenses of the composing-room, and while the best is not expensive, many printers exercise great economy (?) in its purchase and use, some going so far as to buy cheap cotton windings such as are used in the grocery store for tying small packages.

A good linen page-cord may cost as much as 70 cents a pound in quantities of, say, six pounds, or even more in these days of war prices, while the cheap stuff is selling for 30 cents or less; and between these two will be found the best page-cord — a good quality of cotton gill-net twine at about 50 cents a pound. This will run about 800 yards to the pound. The cheap stuff will have more yardage, but you will have to use more turns around a page to make it secure and so will not get any more pages to the pound.

The average page should have four or five complete turns around it — in a few cases of extra-heavy pages, six — to make it secure. This means an average of about two yards to the page and 400 cords to the pound.

Every page must be tied up in the ordinary printing-office practice. Every page should be tied with a new cord, and the cord should be scrapped when the page is untied, to secure true economy. Awful! Crazy! Do you think so? Then read on.

Yes, many printers economize (?) by saving the cord and using it over and over again. You have seen the compositor or the distributor neatly coil up the cord just taken from the page, tuck in the end to hold it, and throw it in the box; and then when he wants to tie up another page he will carefully uncoil it (possibly two or three before he gets one the right length) and use it.

But have you ever thought about the cost of that coiling and uncoiling as compared with the cost of new string. Let us look at it now:

	Seconds.
Time of coiling, about.....	10
Time uncoiling, about.....	5
Total time	15

That is, provided no tangles or knots occur and the compositor gets the right cord the first time out of the box.

A compositor's time costs about \$1.40 per productive hour, and every hour that he puts in wrapping up cords is a dead loss so far as production is concerned. Even if it were charged for, it would be extravagance to buy it at that price to take the place of something cheaper. A pound of cord makes 400 cords, and to wrap and unwrap 400 cords at 15 seconds each takes 6,000 seconds, or an hour and forty minutes. The cost of the cord is just 50 cents.

Cost of wrapping and unwrapping, 1½ hours, at \$1.40.....	\$2.33
1 pound of twine.....	.50
Saving on new cord.....	\$1.83

Even if the cord cost 75 cents a pound, the saving would be \$1.58, or two hundred per cent on the cost of the cord. This shows that the old method of saving the cords is the rankest kind of extravagance and inefficiency.

Now as to the cheap string. It is not economical because it takes more of it to make a page secure, and that means more time in wrapping it around the page and untying it when locking up or correcting. Besides this, the cotton net twine has a greater amount of elasticity and binds the page more solidly.

Of course the acme of economy in tie-up is to use the

plant in line with modern ideas and methods, and the replacing of any that fail to respond to the command "forward march."

For the purpose of closer consideration we may divide the keeping in touch into three parts: First, the physical plant, or machinery and fixtures; second, the methods of handling the business; and third, the individual in charge — yourself — and his assistants.

Keeping your machinery up to date does not mean the addition of new machines so much as the watching of the improvements that produce efficiency and greater production, and replacing the old machines entirely with those of the better kind. A plant with seven modern machines that will give an output of one hundred an hour over the old style, or save ten per cent in the make-ready time, will earn



WINTER IN THE PARK.

Photographed by James Bann, the eminent wood-engraver.

grooved slugs and lock up the pages with the strings on. This saves the untying time, as well as diminishing the chances of dropped letters along the edges. It is worth looking into.

Keeping Up to Date.

At every gathering of printers, and in every trade magazine, we hear discussions as to the best method of attaining efficiency and reducing the cost of production; and many good thoughts are brought out, and many excellent methods proposed, for accomplishing this very necessary reform. But in all this discussion the writers and speakers seem to lose sight of the most important of all known means of reducing cost of production, and that is the simple one of keeping up to date.

The average printing-plant is a medley of the old and the new in machinery and methods, and the average proprietor is grievously insulted if you tell him to his face that this is the reason for his high cost. Yet it is absolutely true.

"Keeping up to date," or "keeping in touch," as one of our friends suggests, is not only buying an occasional new face of type or a new attachment to your press or cutter; it is, rather, a keeping of each machine and man in the

more money for you than ten machines of the old kind because all your overhead expenses will be as low or lower in the exact proportion to the number of machines you are running, while the output will be as great or greater on the average, and the temptation to do foolish stunts in price-cutting in dull times will be removed. But do not let your machinery or equipment get behind. Have it carefully watched, and keep yourself posted on the improvements as they come out and add them to the later pattern of machine where possible and replace the others one at a time. Experience has proved that this method of handling the physical plant pays, and we could show plants where there is not an old-style machine in any department.

Of course such a plant will be run on modern methods of efficiency, and its cost system will be a live issue which is studied by the manager each month to see just where the leaks are and how they may be stopped. It will not be considered too much trouble to keep a record of the output and cost of each individual machine and man, and to tabulate them on the percentage plan for ready comparison.

Naturally you will have to keep yourself up to date to realize the importance of such methods of cost-keeping and machinery exchange, and most of us have to commence

right here in bringing our businesses up to the proper standard. How shall we accomplish this, says some one who is really anxious to get ahead.

The best means for making yourself efficient is to carefully read the trade magazines and make notes of everything you see that you think can be of possible use to you, and refer to these notes frequently until you have made the ideas part of your mental equipment. Make it a point to visit every exhibition of printing or printing machinery that you can possibly reach, and do not hesitate to ask questions for fear you will be solicited to buy. Learn all you can of everything shown there, and when you get back home sit down and carefully calculate how much it will save you in your own plant to have some of the things you saw. If you can not figure a saving you do not need them at this time; if the saving is not big enough to pay the interest on the additional investment, and a profit besides, you do not need them yet. Attend every cost congress within such a distance that you can go and get back in a week — and attend it in earnest. Take part in the discussions and make notes of all the new ideas you hear; do not make a junket of it and go home no wiser than you came. No printer ever attended a cost congress in the right spirit who did not get at least one idea worth more than his time and expense of going there. And, finally, take part in the organization work in your locality and do your best to get every competitor into the work — they will not all play the game as honestly and faithfully as you will, and some of them will get a great deal more out of the organization work than you, but you will get more than you put in, and every time you put forth an effort for the organization and betterment of the craft at large you will broaden out your own mind and become a better business man. These things will so increase your efficiency that, if persisted in, they will bring you to the state of mind of the printer who, after about a year's work in the uplift movement, said: "I really believe that every dollar I spent in the organization has paid me at least four hundred per cent real money profits, besides making a better man of me."

Keep up to date, and never allow any chance for improving your personal efficiency to slip by unimproved, and you will soon notice that you are improving the efficiency of your office force and of the workroom, and then you will note that there are fewer jobs on which you failed to make a profit, and fewer errors in handling your customers; and almost unconsciously you will find yourself applying the efficiency test to everything about you and endeavoring to get the greatest results for the least expenditure of effort — physical or financial — and that is truly keeping up to date.

The Odd Sheets.

Every buyer of printing expects to have his job delivered full count. He does not order one hundred or one thousand copies of a special form or circular and expect to take a delivery of ninety-five or nine hundred and fifty, and he does not expect to have to specify the "full count" every time he orders.

Every printer knows that in cutting paper and printing it there is a possibility, almost a certainty, of spoilage of a greater or less extent; he also knows that the usual jobs cut two, four or eight to the sheet, and the even quires do not allow any overs, and to deliver full count he must buy an extra quire or use several extra sheets out of the ream in stock.

Notwithstanding these well-known facts, more than half the estimates that we receive are made on the basis of cutting a thousand quarter-sheets out of a half-ream of paper. Of course it can not be done, and equally of course, the

customer must be mulcted of a few copies or extra sheets be bought.

Then, again, we have numbers of estimates that call for a few sheets over the exact quantity and the price is figured out on the number of sheets named. This is all right so far as the customer is concerned, but there is another side to the question.

Paper-houses do not split quires except in the very highest-priced papers, and in almost all commercial grades you have to buy even quires or fractions of a ream. Therefore, to secure a safe delivery of full count of a thousand four to sheet you must buy eleven quires. And by all honest business methods you should charge the buyer with all the costs of producing his job so that all the paper bought should be charged to the job.

What are you to do with the oversheets? Well, if you know that the customer will not accept and pay for a few extra copies of the job, take the odd sheets and lay them away with others, and when you have accumulated a sufficient number make them up into pads for your own use or for presentation to your patrons and prospects as an advertisement of your business. Print them of course before distributing them, but be careful not to make the type too big — the recipient may really use them to write or figure on.

Where the customer will take overs, always print the full quantity of paper bought and charge for the actual number of copies delivered. If you do not wish to be bothered with the odd sheets, tell your customer that even thousands can not be made in printed matter and that you will bill him just what you print at a price proportionate with its cost.

ANNIVERSARY EXERCISES IN HONOR OF THE BIRTH OF HENRY O. SHEPARD.

In commemoration of the birth of the late Henry O. Shepard, anniversary exercises were held in the assembly hall of the Henry O. Shepard School, Fillmore, Francisco and Mozart streets, Chicago, on Tuesday afternoon, May 23, commencing at two o'clock. Miss J. Katherine Cutler, principal of the school, was the chairman, and addresses were made by Chief of Police Charles C. Healey, who spoke on "Mr. Shepard as a Neighbor"; Charles S. Peterson, of the Regan Printing Company, and a member of the school board, who spoke on "Incidents in the Life of Walter Scott"; William Sleepeck, president of The Franklin-Typothetæ of Chicago, "The Art of Printing"; Walter Bleloch, assistant western manager of the Mergenthaler Linotype Company, "Interesting Facts about Ottmar Mergenthaler"; Samuel K. Parker, past president of the Old-Time Printers' Association of Chicago, "A Few Minutes with Benjamin Franklin"; Harry Hillman, representing The Henry O. Shepard Company, who spoke on "The Life and Work of Henry O. Shepard." Songs were sung by the children of the school, and two solos were rendered by Miss Mildred Pillinger.

One number on the program, entitled "A Surprise," was received with great enthusiasm and prolonged applause. This was the unveiling, by Master Henry O. Shepard II., of three pictures presented to the school. The first was a large portrait of Henry O. Shepard, presented by Mrs. Henry O. Shepard; second, "Washington Crossing the Delaware," by Mrs. Clara J. Shepard; third, "Watt Discovering Steam," by Henry O. Shepard II.

The committee in charge of the arrangements consisted of Mrs. Clara J. Shepard and Miss J. Katherine Cutler.

Written for THE INLAND PRINTER.

TYPE-FACES USED IN MODERN ADVERTISING.

BY GILBERT P. FARRAR.

OST printers and compositors have an idea that the average advertising man is "finicky," and hard to please. This is true to a smaller degree than the printing fraternity has any idea. The advertising man is *not* hard to please. But he is without the ability to make the printers see his ideas in type as he sees them. All books on *printing* have been written for *printers*; these tell of margins, title-pages, borders, book-faces, job-faces, etc. All books on *advertising* have been written for *advertising men*; these tell of national and local sales campaigns, dealer coöperation, window displays, booklets, etc.

Most advertising men pay dearly for numerous resetting of their advertisements, and most compositors wonder



FIG. 1.

A specimen of the "reason-why" style of advertisement. Cheltenham type-face used throughout the entire advertisement gives contrast, but not the greatest contrast possible.

how the average advertising man manages to avoid an institution for the mentally unbalanced. This is a misunderstanding for which you can hardly blame either party.

It is a fact that many advertising men do not make up their minds thoroughly as to what kind of an advertisement they are building. By this I mean that present-day advertisements are grouped and classified by the real advertising man who does the real work of building real sales-producing advertisements.

Many advertising men have made themselves believe thoroughly that the average printer should know just how to set their advertisements with only a rough layout and copy. "That's his business," they say. "Let him make a good advertisement out of it."

You Need Them Every Day in Your Home—Why?

Around the cooking, for wiping fish, poultry, meats, etc. And this clean, white, absorbent paper is used for draining grease from all fried foods, such as French-fried potatoes, fried fish and fried bacon; they make the food more appetizing and wholesome.

Have ScotTissue Towels handy for children's use. Children often soil a clean fabric towel the first time they use it. Avoid infection by giving them one or two to use at school — they are always clean and sanitary. There are three sizes of

Absorbent

ScotTissue Towels

Junior Roll, 10c Standard Roll, 25c* Large Roll, 35c*

TOILET PAPER—In these brands you will get the highest quality, with the number of sheets shown on each roll, insuring honest quantity. "It's the Counted Sheets that Count."

ScotTissue Toilet Paper—Soft, white, absorbent. 1000 sheets in a roll, 10c.

Sani-Tissue Toilet Paper—Treated with healing balsam. Soft and clothlike. 2500 sheets in a carton (3 rolls), 25c.

Take Up This Big 50c Offer

The above goods sold at all progressive dealers, but in order that you may get acquainted with all the ScotTissue Products, we will send you,

One 10c (in Canada 75c) roll Standard ScotTissue Towel, ScotTissue White Toilet Paper, ScotTissue Large Roll, ScotTissue Duplex, 1 roll of ScotTissue and 1 roll Sani-Tissue Toilet Paper and 1 other high-grade Toilet Paper. All for 50c (75c in Canada).

SCOTT PAPER COMPANY, 720 Glenside Ave., Philadelphia, Pa.

*Prices slightly higher west of Mississippi River and in Canada.

FIG. 2.

Greater contrast is gained by the use of Cheltenham Bold for headings and Caslon Old Style for body-matter.

Even the best of printers — those who have special equipment for advertisement composition — can not set a real A-1 advertisement unless both the advertising man and the printer know just what kind of an advertisement they are trying to build. And on the other side of the argument: the printer does not study advertising enough, and does not question the advertising man *along the right lines* in order to know how to produce an advertisement that will sell goods.

"Give 'em Cheltenham Bold for display and Cheltenham Old Style for body-matter," is what I have heard many foremen in composing-rooms say.

The Cheltenham family of type was, and is, the most popular type-face ever designed. It was designed by an advertising man in an honest attempt to get a type that was easy to read, that would lend itself to many variations without destroying the general features; and last, but not least, a type that would look well with pictures. Cheltenham has succeeded and is making more friends daily.

Fig. 1 is a style of advertisement used mostly by modern advertising men. It is known as the "reason-why" advertisement with illustration. This advertisement has a curiosity-arousing interest heading — a heading that acts as a middleman between a real human need and the article

advertised. It also has an illustration in keeping with the heading. Either the illustration or the heading will attract the attention. Then, this advertisement shows the trade-mark and a picture of the goods. This is almost a perfect type of the "reason-why" style of advertisement—the style most widely used at the present writing.

The main thing in this style of advertisement is contrast. The body part of the advertisement (the reading-matter) must be in light-face type in order that the heading, the picture, the goods and the trade-mark will stand out and obtain attention.

Note that Fig. 1 uses the Cheltenham family for the entire advertisement—bold for headings and old style for



Educate Your Child in Your Own Home

THE mother is the natural teacher of her children. She knows their peculiarities, their temperaments, their weaknesses, but untrained as a teacher, the time comes when she feels her inability alone to proceed further with their education. Possibly not within reach of a really efficient school, she reluctantly gives them up to be taught with other children.

Now, there has grown up in the City of Baltimore, in connection with a great private day school, a Home Instruction Department, the high object and purpose of which is the education of children from four to twelve years of age, entirely in their own homes and yet according to the best modern methods and under the guidance and supervision of educational experts, who are specialists in elementary education.

The school was established in 1897, and now has pupils in every state of the Union and 22 foreign countries.

One mother writes: "The system seems to me almost magical in its results." Another, previously perplexed by educational problems, voices her relief in these words: "A real Godsend."

A booklet outlining the plan and courses of instruction will be sent on request.

Address Calvert School, Inc. V. M. Hillyer, A. B. (Harvard), Headmaster, 1 West Chase Street, Baltimore, Md.

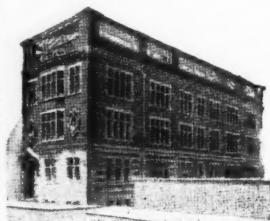


FIG. 3.

Use of Roycroft for heading and old style for body-matter gives even greater contrast than is apparent in Fig. 2.

reading-matter. This gives contrast, but not the greatest contrast possible.

Note Fig. 2. Here we have greater contrast in the use of Cheltenham Bold for headings and Caslon Old Style for body-matter. This is ideal because the combination produces an advertisement that is easily seen and easily read.

Caslon Bold for headings and Caslon Old Style for body-matter will produce practically the same general effect as Fig. 1—which is the Cheltenham family. Neither is as satisfactory as Fig. 2, because here the contrast is greater without being glaring.

The Calvert School advertisement (Fig. 3) uses Roycroft for heading and Old Style No. 15 for body-matter, making the contrast a trifle more marked than in Fig. 2.

Advertisements of the "reason-why" style must have contrast, because the heading must stand out and stop the reader, regardless of the size of the advertisement. Fig. 4 is a one-inch advertisement only, yet the principles of the "reason-why" style have been well carried out. Small advertisements must have one dominating line or picture in order to be seen.

Advertisers once thought they wanted Gothic type in every advertisement. What they really wanted was contrast. Gothic for headings has a common appearance compared to Cheltenham Bold, and it is not any stronger as an attractive eye-catcher.

The Nails in Your Horses' Hoofs

should be dependable and safe. It's risky to use a nail made of poor stock—one likely to crimp or split under the blacksmith's hammer.

Insist upon the Capewell nail. You can't afford to accept a substitute. Look for the Trade Mark on the head. Best nail in the world at a fair price—not cheapest regardless of quality.



FIG. 4.

One-inch advertisement in which the "reason-why" principles are well carried out.

The bold italic heading on Fig. 1 is interesting. Italic resembles written messages and is therefore best for sentences that are supposed to be spoken by figures in a near-by picture.

Advertisers are fast coming to the point where they do not use illustrations or headings unless the product or message can be helped by such things. This has produced

That earliest slight break in home ties—the morning when the boy or the girl first trudges off to school! From that day, the changes are rapid. Every year you note them. And, almost before you realize it, there comes the severer sundering of those ties, when John or Mary with a cheery "Will be home for Christmas, sure," waves a stout farewell.

Both of you are choking back sentiment. And afterward—how pictures, showing all the rapid transitions, do help.

There's a photographer in your town.
Eastman Kodak Company, Rochester, N. Y.

FIG. 5.

A specimen of the even-toned style of advertisement.

a style of advertisement known as the even-toned advertisement (Fig. 5), which wins because of its beauty. Some critics claim this as the most beautiful of advertisement styles ever developed.

For advertisements of this kind, Bookman, Kennerly, Pabst and Cheltenham Old Style can be used as well as

Caslon. Bookman is my choice as the perfect type for this style of advertisement. Kennerly (or Goudy) is fast coming into favor among advertising men, owing to its close resemblance to hand-lettering.

Fig. 6 is a most wonderful advertisement. It has the dignity and daintiness that is necessary to the article advertised, and proves that sufficient contrast can be obtained by using one face of type only in various sizes. This advertisement is a pioneer of a style that is going to be widely used. The treatment of the trade-mark and illustration are unusually well done.

The "reason-why," the "even-toned" and the "small-space" advertisements are the kind most handled by printers.

The hand-lettered advertisements like Fig. 7 can be studied for inspiration, but advertising men leave these to the artist, and they are usually for subjects similar to that in Fig. 7. Here the artist is supreme.

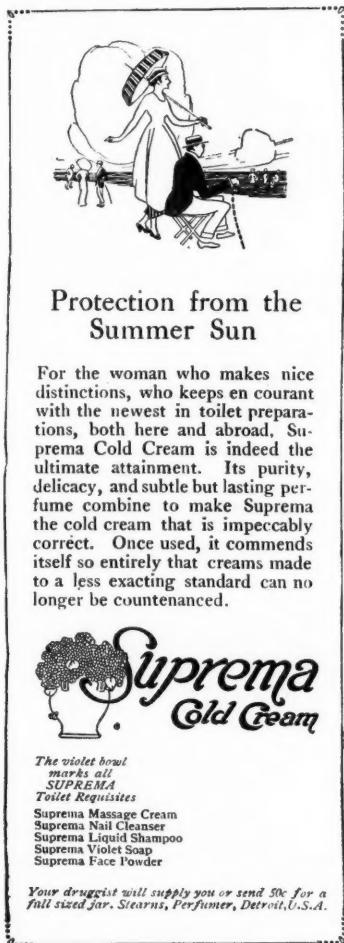


FIG. 6.

An advertisement which contains the dignity and daintiness necessary to the article advertised.

Advertisements similar to those used by "Old Dutch Cleanser," "Gold Medal Flour," etc., are known as the "poster style," and are also left to the artist. This style consists of much picture and few words, and is therefore similar to outdoor poster advertising, from which we imply the name.

Advertisements must sell goods either through convincing argument well displayed (the "reason-why" style), through the beauty of a forceful message (the "even-toned" style, large or small type or hand-lettered), or through repetition of the name ("poster" style).



FIG. 7.

Specimen of hand-lettered advertisement, a style of advertising in which the artist is supreme.

Few advertising men know the classification of advertisements. Fewer printers know what the advertising men are after. Let's get together.

LINOTYPE USED IN AUSTRALIA FOR RAISING WAR FUNDS.

A novel means of raising money in aid of war funds was resorted to in Perth, Western Australia, recently, when a linotype machine was lifted, "lock, stock and barrel," from the office of *The Sunday Times* and placed outside on the footpath in Hay street, the main thoroughfare of the city. An operator was at the machine all day setting names at sixpence a line, and the innovation proved so attractive to the townsfolk that hundreds seized the opportunity to assist the war funds and, at the same time, to get their names cast in metal, and by nightfall a substantial sum was raised for the good cause.

This is the first time in Western Australia (and probably the first time in the Commonwealth) that a linotype machine has been brought from a newspaper office and set to work in the street, but whatever labor was entailed in carrying out the attraction was amply recompensed by the splendid response made by the ever-liberal public, many of whom for the first time in their lives obtained a view of the ingenious piece of machinery that has revolutionized newspaper production in that particular department in which it is employed.

A COMPOSING-ROOM OF PERPETUAL DAYLIGHT.

BY C. A. HARTMAN.



O celebrate the seventy-sixth year of its useful life in the capital city of Louisiana, the *State-Times*, of Baton Rouge, recently moved into its new building, which is owned and operated exclusively by the newspaper. The building is of two stories and basement, is of white terra cotta with ornamental front, and of extremely graceful lines. Of the building, the newspaper itself, and of its general equipment, this story is not especially concerned; but of its

Four sides of glass are its walls, with a skylight giving the steady glow of the northern light without the sun's penetrating glare. Since moving into the new building, the electric lights have been used in the composing-room but one day since March 2, and then during an extraordinary period of darkness preceding a violent storm.

The linotype machines do not have electric lamps, and the operators work their eight hours daily, week in and week out, without artificial light on the "mill." The walls and ceilings of the composing-room are enameled to a snowy whiteness, and, as an example of the forethought used in the construction of this room, sufficient space is



Front View of the Building of the "State-Times," Baton Rouge, Louisiana.

lighting and ventilating facilities, especially those of the composing-room, much could be written, and the heart and sight of every printer gladdened by a peep into the interior of the "shop."

allotted for future growth and the installation of additional equipment.

In addition to its almost perfect lighting facilities, the ventilating problem has here been solved by having the windows on all four sides, likewise the skylights, swing inward and outward on center pivots, insuring plenty of fresh air, but, at the same time, protecting tender bald pates from annoying drafts.

The sanitary arrangements for men and women employees on each floor are admirable, and here, again, have the light and ventilation schemes of the entire plant been extended. The floors are of a slaty-blue, dustproof, concrete material which readily permits of flushing with water whenever necessary. Another feature of the well-thought-out arrangement of the plant is the melting of all linotype metal, old metal and stereotyping metal on the ground floor, in the rear, where the fumes of the molten metal will not reach the workers.

Much credit for the design and construction of this structure, which is the equal, if not the superior, of any country-newspaper plant in the country, is due to Charles P. Manship, the managing editor, and the employees of the



Business Office of the "State-Times."

paper are deeply grateful to him for the consideration given to their health and comfort. This may well be considered as a "model plant."

GOVERNMENT CO-OPERATION WITH THE TRADE PRESS.

In his address on April 28, before the New York Trade Press Association, Dr. Edward Ewing Pratt, Chief of the Bureau of Foreign and Domestic Commerce, Department of Commerce, urged a more complete co-operation between the trade papers and his Bureau. "We are both going in the same direction," said the speaker. "The Bureau and the Department are endeavoring to build up the commerce of the United States, and I have found that the trade

fields should be carried on. We need your help in finding the right kind of men to make investigations. That is no easy task, for we require men who combine knowledge of foreign languages and technical training with reportorial ability. The trade papers ought to be able to put us in touch with first-rate men. After the reports are written, you can help us by criticizing them and assisting us to separate the essential from the non-essential. And, finally, we need your help in placing the information before the people who need it.

"The Bureau can help the trade papers by supplying them with the best of foreign-trade copy—copy that could not be had at any price if it were not for the unsurpassed news-gathering facilities the Government has in foreign



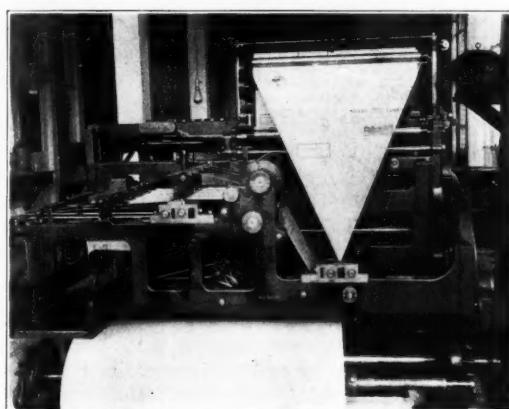
A Portion of the Composing-Room, "State-Times," Baton Rouge, Louisiana.

papers are not only honestly trying to build up their respective industries, but are succeeding nobly. I believe that the trade papers are the most effective agencies for trade promotion and industrial betterment that exist."

Doctor Pratt then went on to outline the activities of his Bureau to show in what direction closer co-operation is possible. "We get our commercial information from consuls, from commercial attachés, and from commercial and special agents, and then we distribute it from the Washington office through correspondence, publications and district offices. Our sources of information, together with a large part of our staff in Washington, constitute our production department. Our product is information concerning foreign trade; our price is action. We have effectively placed a piece of information when we have induced the manufacturer, exporter, banker or investor to take some definite, concrete action—to do something."

"The question now is, what help does the Bureau need from the trade press in carrying on its very important work? In the first place, we need your help in determining what studies ought to be made. We have often received the most expert assistance from the trade papers, and we want it just as often as we can get it. We also need your help in determining how studies in foreign commercial

countries. This matter of using our copy is a very important one, and it is a matter that I want to talk over very carefully with the members of your association. I shall welcome any suggestions from any members."



In the Pressroom of the "State-Times."



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Rollers Have Become Hard.

(1790) A Pennsylvania publisher writes: "We purchased a new newspaper press about a year ago and received with it an extra set of rollers. These have not been used and are now quite hard. Would you kindly inform us the best manner of softening these rollers?"

Answer.—Doubtless the rollers were allowed to stand without a protective covering of ink or oil and the residual moisture has evaporated, leaving them hard. They should be sent to the rollermaker to be recast. When they are returned, coat the surface of each roller with oil or soft news-ink and allow them to stand without using for about a week or ten days. See advice to Connecticut printer.

Oiling Rollers to Prevent Ink Drying Over Night.

(1787) A northern New York printer writes: "Will you kindly inform me what kind of oil is best to put on the inked rollers and disk over night to keep them from drying, and have the ink in good condition for work next day without washing off?"

Answer.—If you are using an ink that dries quickly when the press stops, or may dry hard over night, it is advisable to procure some one of the various compounds advertised by ink-houses for that purpose. We do not know of an oil that would answer your purpose fully. The compounds that will eliminate the morning wash-up are sprayed on and allowed to distribute. Any of the advertised mediums will meet your requirements.

Tympan to Save Time in Make-Ready.

(1784) An Illinois maker of folding paper boxes writes: "We write to ask your assistance on a problem that we are at present trying to deal with. Our line consists largely of suit-box work, which requires mostly the printing of small corner cartons and also the use of copyrighted designs of various characters. The runs are materially small and it is not profitable to devote any considerable time to the making ready, and we are wondering if the use of a rubber blanket would enable us to diminish make-ready requirements, while at the same time not noticeably sacrificing the quality of the printing. We would appreciate your advice."

Answer.—If the cylinder of your press is cut deep enough, a very good tympan may be made by combining felt with rubber in this way: Fasten the rubber securely to the pins under the tympan clamps, then place a piece of strong calico, or other similar fabric, on the rubber and reel it up tight. Next fasten the felt to the pins and then place two pieces of calico or two pieces of drilling over all, then reel tight. When this is done, lay a straight-edge over the top of the tympan, allowing one end to extend over the cylinder bearers. The tympan should not be

materially higher than the bearer. If it is, the calico covering or the rubber should be removed, or possibly it may be necessary to dispense with either the rubber or the felt blanket. Our choice in such an event would be to use the felt instead of the rubber and pack beneath the felt with soft paper, covering all with a stout piece of drilling or calico.

Half-Tone Printing on Offset Paper.

(1788) A nicely printed circular has been received from the Ticonderoga Pulp & Paper Company, of New York. The fine-screen half-tone plates print with wonderful clearness. The middle tones and high lights of all the plates appear clean, being without the slightest suggestion of filling up, attesting the skill of the pressman in make-ready and ink control. There is another factor in clean printing on paper of this finish, and that is the stock must have a perfect surface, free from loose fibers and practically lintless. Apparently this stock has all of these refinements, for there is no evidence in either solid or middle tones of broken screen owing to the pulling up of the surface of the paper. The specimen shows the effect of happily combining good stock with suitable inks and skilful make-ready.

Warped Mounts Cause of Wear on Plate Edges.

(1783) A Canadian printer submits a sheet of half-tone plates from a jewelry catalogue. The full-page plates are printed without type or running-heads. The edges of the plates parallel with the grippers wore down, causing the filled-up appearance. The printer writes, in part, as follows: "Am sending you a small sheet of half-tones that caused me some trouble. This is part of a catalogue that we have been printing for some years from the same plates. The run is 15,000, and after printing 10,000 the plates became apparently dirty on the edges, gradually getting worse as the run continued. As the bases of cuts were very much warped this year, I thought possibly they were rocking, and perhaps not going down all the way to the bed of press, so turned the form end on; this helped a little, but did not by any means eliminate the trouble. I examined overlays and draw-sheet, and found everything in this connection the same as when I started the press."

Answer.—Wear on type or plate edges which are parallel with grippers is usually due to imperfect contact between the cylinder and bed bearers. In this case, doubtless, the yielding of the plate mounts is responsible for much of the present trouble. You should have had the plates remounted when warping was noticed. As it stands now, about 6 or 8 points could be trimmed from the plates, which will eliminate the badly worn part. They should be remounted before attempting to use them again. We suggest also that you see that the bed and cylinder bearers

are kept free from oil, and that you make a test to determine if the cylinder bearers are really firm on the bed bearers during the impression. Proceed as follows: When you have the form on and it is fully made ready, place a narrow strip of French folio on each bed bearer. Turn the machine until the impression line is in the center of a row of large plates. Try drawing out the strips of paper. If you find that the strips can be withdrawn, you will know that the cylinder bearers are not having proper contact with the bed bearers. By removing several sheets of tympan and lowering the cylinder the trouble will be corrected.

Preparing Forms for Make-Ready.

(1786) An Ohio printer writes: "Please give me some information about making ready on a cylinder press a form having several cuts illustrating different pieces of

ers. I personally agree with them, but find it a hard matter to convince pressmen and feeders in our plant of this fact. The rollermakers claim that not an art shop in the country exposes rollers after being washed in benzine or gasoline more than ten minutes at a time. Kindly address as emphatic an answer as possible, as I want to post it in our pressroom."

Answer.—Much has been written regarding the careless practice of leaving composition rollers exposed to the air without a coating of soft ink or oil. If a pressman has a set of rollers that are just right, and he keeps them coated with oil, the chances are that they will not become too hard, neither will they absorb moisture from the air and become "green." On the other hand, if they are allowed to remain uncoated in a relatively dry atmosphere, these same rollers will eventually lose their elasticity,



View Taken in Garfield Park, Chicago.

Photograph by Thomas Morgan, Chief Engineer, The Henry O. Shepard Company.

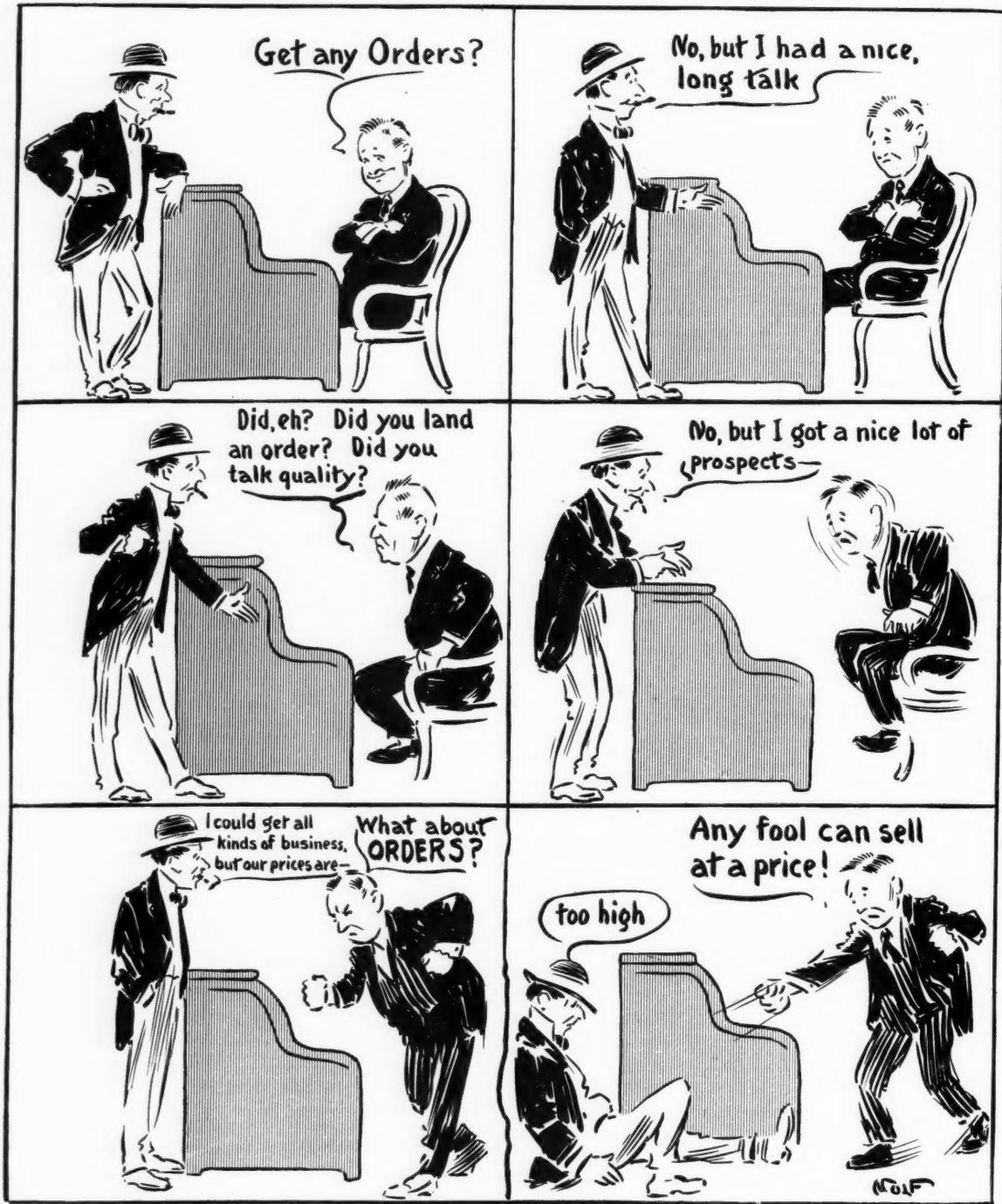
furniture with descriptions below. We had an argument and would like to know what a good pressman does when making a form ready. I said that they make all the cuts type-high before making the form ready, and the other party said he had never seen a pressman do that. He claims that if a cut is too high the pressman cuts it out on the tympan."

Answer.—All plates should be made type-high before they are locked up. This is not necessarily the work of the pressman, but it will save keeping the press standing idle by having it done in advance. The practice of cutting out or patching up several sheets in the tympan where a plate is too high or too low is condemned. The proper method is to have the plate just the right height by underlaying or by shaving the block. It is permissible to have a vignette half-tone block a trifle under type-height, as it lessens the labor of make-ready.

Should Rollers Be Coated with Oil?

(1789) A Connecticut printer writes: "A controversy has arisen, and is causing considerable trouble, as to the proper mode of washing presses. I have written to our rollermakers and find that they hold that washing with benzine and leaving over night is very injurious to the rollers.

owing to the loss of moisture. In time these rollers will become too hard and will have to be sponged off to get them to work well. We are often surprised that pressmen of considerable ability—who ought to know better—will have their composition rollers washed with benzine on Saturday and allow them to stand without oil or ink until ready to use again on Monday. Of course, we excuse them on the ground that they do not know the harm that is being done. Our rule would permit the running of oil on the rollers, where a hard-drying ink was used, and the distribution of the oil, if there was no form on the press. If there was a form on the press we would remove the form-rollers, oil the distributors and throw the catch off the fountain-roller, allowing the oil to distribute. The form-rollers could be washed off with machine-oil, the oil allowed to remain on the rollers until Monday morning and then wiped off and the rollers washed with benzine. The iron fountain-roller should be washed and turned until the cleaned part moved up to the ink. Some pressmen very wisely place a sheet of oiled or paraffined paper on top of the ink in the fountain, or remove the ink entirely and wash out the fountain. Pressmen who are reasonably careful and want to have good rollers will not permit their composition rollers to be exposed to either dry or moist air.



PROFITS AND ORDERS.

Profits in orders do not fall in easy places — not at all. They come to men who think and strive to make the paying trade arrive by selling with the goods they sell the "pep" that makes them so to sell.

Cartoon by John T. Nolf, printer.



BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Some Subscription Problems.

A Colorado publisher, and a student of the newspaper game, writes us:

As a suggestion for your newspaper department, I would like to see a discussion of the question whether all or a large part of the profits on subscriptions should be put back into soliciting subscriptions, after the fashion of daily newspapers, which, in general, do not expect the subscription department to do any more than take care of itself.

In this connection I will mention a few figures which seem to me to be correct for my six-column, eight-page, home-print weekly. I am a little uncertain how much to figure the cost of one paper for a year, as dividing our gross expense of, say, \$90 weekly by the number of papers would, of course, place each copy at around 9 cents and shoulder all the cost on the subscriber. But in estimating additional papers, I have figured the cost thus:

One thousand sheets, 100 pounds, news-print (now higher), at 5 cents, cost \$5; postage (in county), 50 cents; presswork, 2 hours, \$3; mailing, \$1; bookkeeping and sending bills, \$1; correcting galleys, \$1.50; total, \$12, for printing 1,000 additional copies one week. Multiplying by 52 equals \$624 for one year. Dividing by 1,000 equals \$0.624, cost of sending one *additional* paper one year.

I would like to know if you consider this the cost of sending a paper to an old subscriber who requires no solicitation and who pays the bill.

In this connection, again, let me point out that the cost for postage and wrapping would be slightly higher for the single list. One who assumes to give advice on circulation recently told me not to try to get subscribers in a distant part of the county where readers did not patronize advertisers in the town where this paper is published. If we send such a subscriber the paper without furnishing him news of his locality, I figure the profit to be about the difference between \$1.50 and 63 cents, or 87 cents. Am I wrong?

But there is an important further consideration. If one has any considerable number of subscribers at a distance, he must furnish news of that locality. I have, say, 50 subscribers in a vicinity where I pay a correspondent 50 cents a week. From 50 subscribers I collect \$75 a year; if \$26 are paid for news, and \$32.50 for original cost, on above basis of 65 cents, the total expense is \$58.50, and there still remains a profit of \$16.50.

However, the question remains whether we should charge to that neighborhood the composition and space of one column of news a week. If so, we are far in the hole, as this column costs, to set and print, something like \$2 a week. On the other hand, we should have to put something in that column. Plate and magazine clippings would bring no subscribers. Local news would not, on our own theory, stand a chance of adding many more subscribers to the "city list," and county news that would appeal to everybody in the county might be impossible to obtain in larger quantity than now used. In any circumstances, we would have to fill that column, and be under the same expense.

I have just been reading the new book, Scott's "Circulation Management," and while I enjoy it by reason largely of having been connected with dailies, I regret that it says so little directly about weekly subscription business.

In the last paragraph our correspondent convicts himself of being a student, for the queries he has raised are just the ones that are provoked (but unanswered) by a thoughtful reading of the book mentioned. In the absence of a logical and demonstrable solution of the queries raised, I think there is no other course than to take the best practice of successful newspaper men.

Weekly papers do not put back the profits of subscrip-

tions into soliciting, principally because it is unnecessary. There is no doubt, however, that the definite setting aside of a certain percentage for promotion would be good policy.

The cost of the thousand additional papers I have heretofore computed as being about 80 cents per copy per year

SILVER CITY INDEPENDENT



A symmetrically made-up page, illustrating a pleasing distribution of interesting headings.

instead of 63 cents, and I do regard that as about the cost of sending a paper to an old subscriber, though I arrived at such costs by a distribution of all the costs between the subscriber and the advertiser instead of by the method here given.

The advice not to try to get subscribers in distant parts of the county should be construed liberally. The advice was intended for papers that go to extreme lengths to serve a half-dozen subscribers. There is somewhere about the profit indicated (70 to 87 cents) in sending the paper to the outside subscriber who does not require extra service to hold him.

The further question of whether it pays to furnish special service for 50 additional subscribers is more difficult, because its answer must depend on circumstances. The

answer lies along this line. Every subscriber is a producer of \$3 to \$6 a year of advertising revenue. In the example given above, the total cost of supplying these 50 subscribers is \$162.50, and the total direct revenue is only \$75, but if to this is added the advertisement-producing value of these subscribers of upward of \$150, then the

that he is seeking, and information if he is reading for pleasure. The pages are not filled with "write-ups" of persons and firms, but instead there are most interesting descriptions of the leading industries, their inception, their present development, and their promises for the future. Instead of turning the pages and calling the paper read, one is impelled to tarry and read. And the descriptions are written with that rare charm that one is tempted to want to see Steamboat Springs.

Mechanically, the edition is also most excellent. The paper stock is a 25 by 38, 60-pound, machine finish, with an 80-pound cover. Half-tones of suitable screen were selected, and so the illustrations come out well and the reader is saved the glare of the S. & S. C. book. One popular series of roman letter is used throughout, and presents a chaste and inviting appearance. Part of the cover-page is printed over a lemon background with a red border; and when I say the register is perfect, the reader will realize the perfection of the presswork. The *Pilot* claims to have the most complete and up-to-date country plant in the State, and be that as it may, it certainly has printers who know how to use that equipment.

Financially, also, the edition was a success. The advertising rates for this edition were: Half page, \$50; quarter page, \$25; smaller advertisements, \$2 an inch, except the professional cards, which were \$2.50. The total advertising amounted to \$838. The total edition consisted of 5,500 copies, 2,000 of which sold at 10 cents a copy. I have estimated the cost of the edition as between \$800 and \$900, so the publisher had the subscription receipts as his profit, which makes a fair return for his effort and enterprise.

And so I am going to call this *Prosperity Edition* of *The Steamboat Pilot* a model special edition — it is so uniformly good in respect to the quality of the reading-matter, the excellence of the mechanical vehicle by which it is presented, and lastly because income and outgo were so balanced that the community received this worthy presentation of its advantages and the publisher received adequate compensation for his labor.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Atascadero News, Atascadero, California.—Your paper is admirably printed, and the advertisements are displayed quite effectively. While we do not admire your style of make-up on the first page, owing to the grouping of all heads across the top and in the center of the page, the style is not particularly displeasing.

Independent Publishing Company, Silver City, New Mexico.—Presswork is excellent, make-up pleasing and advertisements simply, but effectively, displayed. You deserve commendation for the admirable paper you are furnishing your readers and advertisers. The first page is reproduced — it might well serve as a model for others.

E. B. MERRIMAN, Redfield, South Dakota.—The first page of the *Observer* is delightfully neat. Two more large headings would cause it to appear more interesting, however, and these could be placed to best advantage in the second and fifth columns, slightly below the center of the page. Presswork is excellent, and the advertisements are satisfactorily composed.

The Advocate Democrat, Marysville, Kansas.—We admire the clean presswork which characterizes your paper, although, in our opinion, a trifle too much ink was carried. The advertisements are nicely displayed, but you have the very bad habit of inserting rules to fill white space. White space is valuable, for, by the contrast which it offers, the type-lines are made to stand out more prominently.

LOREN C. HUNTER, Goodland, Kansas.—We admire the symmetrical arrangement of cuts in your page advertisement for *Millisack's Clothes Shop*, horizontal balance being exceptionally good. The heading is too weak for the size of the advertisement. A plain border of four or six point rule would have been preferable to the light, decorative border used; and the hair-line rules used for forming the inside panels are too light to harmonize with the type.

E. A. FARRIS, Lawrence, Kansas.—The two-page spread for *Ober's*, entitled "Known Values," offered excellent opportunity for a most effec-



A page from the Prosperity Edition of *The Steamboat Pilot*, Steamboat Springs, Colorado. The only display-type used throughout the edition was Cheltenham, the effect of harmony thus produced being decidedly pleasing, besides adding greatly to the effectiveness.

department is seen to be profitable. But if the subscribers are absolutely of no value to local advertisers, if the paper does not have enough foreign advertising so that they are considered desirable for that reason, if they do not produce legal advertising or jobwork, and the subscriptions alone are about the only revenue that can be credited to that department, then the department is being conducted at a loss and should be discontinued. But I would look pretty close before I let a nice bunch of 50 subscribers go.

A Model Special Edition.

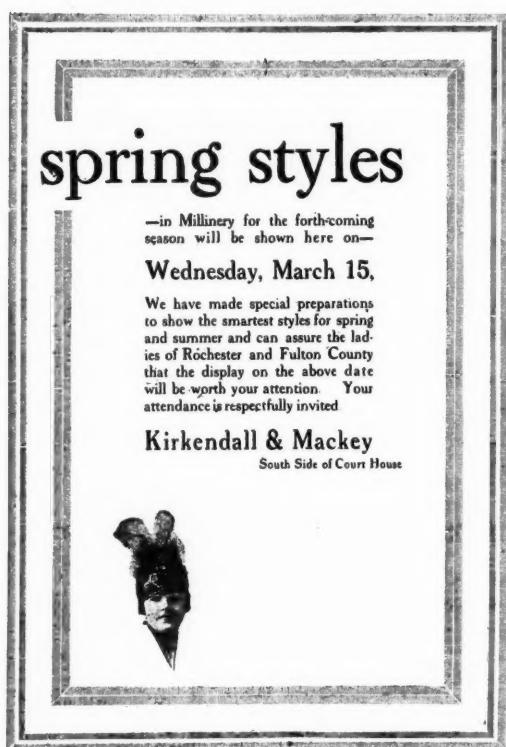
If you, gentle reader, would issue a special edition, and desire a model, I would advise you to send to Leckerby & Gee, publishers of *The Steamboat Pilot*, of Steamboat Springs, Colorado, for a copy of their "Prosperity Edition" of April 27. I have seen hundreds of special editions, but this one strikes me more nearly as a model than any that I now recall, and the more one looks at it the more he is impressed with its excellence. Here are some of the features:

The subject-matter: The resources and opportunities of northwestern Colorado are presented with a dignity, a sincerity and a completeness which are most satisfying. The descriptions are of real literary merit, and one can find pleasure in reading the articles if it is information

tive handling, but you did not take full advantage of that opportunity. The different styles, and the variation in sizes of type used in the headings of the several panels, produce an inharmonious and rather displeasing effect. The white space is not nicely distributed; in some cases wider margins are apparent at the sides than at top and bottom, and in others the reverse is the case. The rules in the various panels do not join nicely, and this is responsible for a certain ill effect.

The Times, Wilmington, Vermont.—If you must have advertising on the first page, by all means run display instead of classified advertisements. You had, however, in the issue, a copy of which you sent us, ample room on the inside pages to handle all advertising, and had you done so you would have had a clean, newsy first page. This change would add much to the appearance and, therefore, the prestige of your paper. You would do well to use one series of some up-to-date display type throughout the paper; so many faces of antique style give your paper a very displeasing appearance. Too much ink was carried in printing.

The Sun, Rochester, Indiana.—We have complimented you before on the high standard of excellence maintained in all departments of your publication. Perhaps the most pleasing feature is the advertisement composition, and we will state that, as far as we know, no paper is doing better work in this respect than yours. The use of two series of display-type throughout—and two which harmonize quite satisfactorily



Unusual but effective announcement advertisement from *The Sun*, Rochester, Indiana, which illustrates to good advantage the strength attained through contrast of type with white space.

—produces a pleasing effect of harmony. Liberality in amount and pleasing distribution of white space cause the display lines to stand out with added prominence. We are reproducing herewith one of these interesting arrangements.

Pitcairn Express, Pitcairn, Pennsylvania.—Your paper is very poorly printed. We are of the opinion that your rollers are old, hard and, in all probability, somewhat shrunk in the center. The rollers should be lowered somewhat so that they will distribute the ink, even where, because of shrinkage, they are too high. The trouble might be helped also by attaching under the packing, next the cylinder, a narrow strip of paper in the center where the form prints too light. The linotype border you use is too light to harmonize with the types you use. If you had large fonts of one series of display instead of so many fonts of different series, the appearance of your paper would be improved typographically, because of better harmony.

THE INCREASED COST OF PRINTING.

A committee of employing printers of New York, under the chairmanship of James W. Bothwell, has issued a circular letter to the trade pointing out the tremendous increase in the prices of everything which goes to the debit side of the printer's balance sheet, and hinting that an increase in the price of the product is necessary. Accompanying the letter is a schedule showing the advances in the prices of paper and other materials. This schedule is very interesting. It shows that the prices of paper have advanced from twenty-five to seventy-five per cent. Engravings have advanced from twenty-five to thirty-five per cent, while time work has advanced one hundred per cent. Electrotype have advanced from twenty to thirty-three and one-third per cent while time work has gone up fifty per cent. Printing-inks have gone up anywhere from ten to five hundred per cent, but an instructive footnote points out that this does not tell the whole story. Most of the printing-inks to-day are of such inferior covering quality that from forty to seventy-five per cent more ink is required to do the same amount of work. Then all practical printers are only too familiar with losses caused through the uncertain drying qualities and other details which cause increased time in presswork and increased cost on the job. As to other details, type metal of all kinds has advanced fifty per cent, and even wiping-rags, when they present an advance of one hundred and fifty per cent, are an item to be considered.

Bookbinding tells the same story. The smallest advance recorded is in book cloths which have gone up from ten to fifteen per cent, and the highest is in rope manila wrapping-paper which has gone up one hundred and ten per cent. Most of the items in the bookbinding list of expenses have gone up fifty or one hundred per cent. The smallest increases in the whole schedule are those recorded under the heading of wages. They vary from three per cent for cylinder-press feeders to five per cent for compositors. Far be it from us, in the face of such a schedule, to hint that the trade is not paying enough, but one can not refrain from mentally pondering the problem which must face many a workman, and more particularly many a workman's wife, with everything in the world going up fifty to one hundred per cent and wages only going up three to five per cent. As employers we must keep our eyes open or we shall surely be suffering greater losses through the decreased sufficiency of labor due to the decline in real wages. This makes the argument for an advance in the price of printing all the more strong. With prices advancing all around, our prices must advance too. Of course, it is a pity, because our trade is peculiarly liable to expansion and contraction in volume, in sympathy with the movements of prices. But it is past arguing that we must not, in the interest of the trade itself, increase its volume by rendering it unprofitable. There surely never was a time when the invention of machinery for the reduction of cost would convey greater all-around benefit. But we can not wait for that, and in the meantime we see no way out of the suggestion of the New York employers, that the price of printing must go up. We would emphasize the sentence in their circular letter which says: "Printers who are bearing the loss themselves by not advancing prices are doing a permanent injury to the printing business as a whole and to themselves as individuals."

Members of the committee are prepared to supply copies of this interesting and important schedule. Readers may apply to James W. Bothwell, 395 Lafayette street, New York city.

REPUTATION, A NEGLECTED ASSET OF THE PRINTING BUSINESS—Continued.

BY HENRY L. BULLEN.



OW I come to the moral: It is a fact attested by several investigators that though the costs of labor, of paper, of machinery and of rent are lower than with us, and orders run smaller, the prices charged for printing in Germany and France are higher than are charged in America. The first I heard of this was perhaps ten years ago, from Mr. Schmidt, of the Schmidt Lithographing Company, of San Francisco—a very successful house. Mr. Schmidt was the son of an old German, born in America, and he wished to see the land of his father; he was a very investigating man, and he spent about a year over there, and he took it in his head to get prices all over Germany. When he came back to New York I had the pleasure of meeting him, and he showed me the figures he was charging in San Francisco. At that time labor in San Francisco was the highest in the country—perhaps it is to-day—and Schmidt was selling printing to the people of San Francisco and the surrounding country for less money than the German printer would sell it to the Germans, yet all expenses were smaller over there. There is another thing: The master printers of Germany have published their prices; we have all their prices; there is a great portfolio of samples, and with it are the prices. I think you have it in your *Typhothæ* rooms, not translated yet; it should be translated, because it shows the courage of men who know the price and will get it, and are not afraid to advertise it. When you go into one city of Germany and ask for a price, they pull that price-list on you, just the same as a typefoundry pulls its price-list on you, and stick to it. You go to the other end of Germany and they pull the same book on you; they show you the sample. "Is this the catalogue?" "Is this the illustration?" "There is the price prescribed by the master printers of Germany," and you have to pay it. Printing done in those countries, averaging inferior to ours in quality, is esteemed by the buyers to be of greater value than American printing. This is the dividend paid for reputation. This is the value awarded by public esteem for the art.

That precisely the same results will follow in this country, if printers will assert themselves in a like manner, is proved conspicuously in the career of De Vinne. He amassed and held a large fortune made in printing. Mr. De Vinne, as you know, left his son an estate of \$1,400,000. He entered the city of New York an apprentice, working around from shop to shop until he fortunately got into the establishment of Francis Hart. It took him twenty-five years to acquire that plant; at the end of twenty-five years he was the master of it, and called it "The De Vinne Press." He had no unusual ability; he had less than usual opportunity, and he amassed a great fortune; and he amassed it on the basis of reputation. The American reading public came to know him as an authority on printing; universities conferred degrees on him; his reputation was so high that for many years he declined to make positive prices in advance. Now a very strange evolution has come over this country in the matter of estimates. We use the word "estimate" incorrectly. An estimate is not a quotation. When you make a quotation, you bind yourself; when you make an estimate, I believe the Supreme Court of the United States would hold that an estimate was not binding. An estimate is approximate. Now, Mr.

De Vinne gave estimates, but they were not binding. He would give a man an approximate price and then say: "In this style of printing this work will probably cost you so much money, but what the price will be will depend on the result. If you have confidence in our ability to do this work, and believe that we will treat you fairly, I would like to have this work; if not, I will not undertake it." And De Vinne turned away customers; turned them away. When Mr. De Vinne died I wrote a biography of him, and I put that statement there, but it seems incredible, although he told it to me himself. Where is there a printer in this room that has dared to say to a man, "That is not the price; I will tell you what the price is after the job is done"? So I called up the present head of that press, Mr. Bothwell, and said: "Mr. Bothwell, let me read this to you. Is that true?" He said, "Henry, that is the gospel truth, and I wish to God it was true to-day." Mr. De Vinne is not there. The press is there; the ability, the work, the staff, the organization is there, but the reputation of De Vinne is gone. Is reputation an asset? Yes. People deemed it an honor to have De Vinne's imprint on their work, just as in another business the name of Tiffany enhances the intrinsic value of jewelry. The same jewelry Tiffany has—Tiffany does not make all he sells—might be sold in a first-class department store, but they couldn't get the price. The name of Tiffany on the box makes it more valuable to every one of us. I buy a hat for \$5 and it has the name of a well-known maker; the salesman tells me, as a friend, "Great God, there is no difference between that hat and a \$3 or \$4 hat, except the band"; but I won't believe him; I have been educated to believe that the name there means value, and I am going to buy it, because I am not going to be comfortable with a \$4 hat made of the same material except the band, without the same name. I am a fool, perhaps. No. I defer to reputation. When one buys in Tiffany's, one does not dare to bargain. The Tiffany reputation silences the cheapener. Such is the value of a widespread public reputation; such was the position of De Vinne. Do we know Mr. Tiffany? Probably there is no such man in existence. He is an institution; the name of Tiffany is an institution. But, year after year, people straggle in from Alaska and Arizona, and all intermediate States, and humbly beg to pay high prices to the "great god Tiffany."

I believe that if the printing industry in America had a dozen master printers as loyal to printing as De Vinne was, and as appreciative of its grand history and its literature and its unequalled influence in this world's affairs, those twelve would do as much to improve the profits of printing as all the cost congresses.

A widespread, favorable reputation benefits an individual by enhancing the value of his work. A widespread, favorable reputation benefits an industry, as is proved by the better profits printers get in France and Germany. De Vinne was conspicuous in printers' associations, but the reputation gained there did not help him in business. Some of you gentlemen are giving your time and your money patriotically, traveling over the country, struggling to unite the printers of this country, but it does not bring you any financial return at all; it is at the expense of your business; you don't sell printing to these men; if you were doing the same work among a group of dry-goods men it would pay you. You are doing it from patriotic motives; you want to raise the value of the product of the whole industry because you want to share in that value; and you know as long as men who are in your occupation are laggard you will suffer with them; they

drag you down. The public learned from De Vinne's writings what an interesting history printing had; what printers had done; what a fine art there was in printing; and when they were informed that the writer was a master printer, they associated him and his work with the achievements he had written about. They had faith because he had faith. They had learned something useful, and they were delighted to pay well for printing done by an authority on printing.

We can not all be De Vines, but it is possible for us collectively to make a similar impression on the public. We can take our occupation as seriously as the architect takes his. When we celebrate the birthday of Franklin, we can make the occasions intellectually impressive, instead of washing the dirty linen of the business in public and disclosing the weaknesses of the industry.

Until a hundred years ago printers published as well as printed nearly all the books; they edited and owned as well as printed all the newspapers; they were above the average in education; they were on a par in the community with the clergymen, lawyers, doctors and other professionals. They made profits which are astonishing when we consider the meagerness of their mechanical equipments — their wills prove this.

In the year 1833 Isaiah Thomas — I would like the people here who know who Isaiah Thomas was to raise their hands. Nobody. Oh, my old college friend over here. Isaiah Thomas was one of the great printers of America. Born under the most distressing circumstances, an orphan from babyhood, he entered a printing-office at the age of seven as a practical slave of a printer in Boston, who attempted to hold him as an apprentice until he was twenty-one, when, according to the law, he could not become a journeyman until he was twenty-one. He went to school for only two months, but he set type; he had to put a stool there so he could reach the boxes. He had the grit to run away from that slavery, and he became the first American tramp printer. He went up to Nova Scotia; he got into trouble there, took a ship and went down to South Carolina, and he worked around, getting a job wherever he could; there were very few printing-offices in those days. He went back to Boston, and after awhile began to publish a paper there, a four-page paper, printed on a wooden hand-press. Then he made that paper boom so that, when in Massachusetts the people revolted against England, the Government placed a price on the heads of five men, John Hancock, one of the Adamses, a lawyer named Oakes, the printer, Isaiah Thomas — what an honor to have a broadside all over the country offering a reward, dead or alive, because you were a patriot — and another man named Eames. Isaiah Thomas was a minute man; he went to Concord, and he was in the Concord fight. He sneaked into Boston, got his 600 pounds of type and went to Worcester. And he didn't have any money. Worcester was a village. He established the *Massachusetts Scribe* in that city. He lived in one room; he lived on bread and milk; he was very poor. That was in 1776, wasn't it? He retired from business, in the year 1805, one of the wealthiest men in New England; the principal proprietor of seven printing establishments, one in Baltimore, Albany, Boston, one in Portland, and three others in New England, I forget the names of the places. He retired from business and handed it over to his son. In twenty-nine years he had made a fortune. He had the biggest printing-office, and was the biggest printer in the country at the time he retired from business. What did he do? Did he go to Florida? Did he join a golf club? Buy an automobile?

Have a good time? No. When he retired from business he commenced the great work of his life. He had accumulated a library of 5,000 volumes, and all the books on printing that he could buy were in that library. He went to work and wrote the first history of printing in this country, the basic history, to which we have to go to know about the early history of printing in this country; he did that in 1811; but, in the meantime, he took \$25,000 and erected a building in Worcester, the first home of the American Antiquarian Society. He was the first secretary and the first librarian. He put his 5,000 books there, and he commenced to collect the early newspapers of the West. Before he got through he had given that society \$50,000, his library, and his time from the year 1807 until 1833. In 1833, when he died, he was one of seven millionaires of which this country boasted. We can be more proud to-day; we have hundreds of them. But what good do they do? Well, Isaiah Thomas' institution, the American Antiquarian Society, is one of the great learned bodies of this country; it is a tremendous honor to be a member of it. They have gone from the old hall and erected a larger one, and now they have a magnificent hall. As you enter, you see the statue of a printer, Isaiah Thomas, and on either side, oil paintings of a printer, Isaiah Thomas, painted by the greatest American oil painters of that time. And in that library you find his books, his diary, and his books of account; everything preserved religiously. A great library. A great institution. Two years ago the President of the United States and every member of the cabinet, the governors of twenty-seven States, and all the great scientists of the country, assembled at Worcester at the centennial of the birth of Isaiah Thomas, printer. Now, I printed — at least, I wrote, and my friend Barker here printed — in our bulletin a biography of Isaiah Thomas, and a very good member of the *Typothetæ*, a man who has made money in printing, a very fine fellow, wrote to me for the privilege of reprinting that article. What did he say? "I never knew anything about Isaiah Thomas until I read that article in the year 1913." What a shame that a man, the leading printer of Worcester, who had just gone into the so-called Graphic Arts building there, which he was instrumental in putting up, with right around the corner one of the great American institutions, unrivaled, nothing like it in Chicago or New York — you have to go to Washington to the Smithsonian Institution to find its equal — didn't know that Isaiah Thomas was the greatest man that ever lived in Worcester. He didn't know that the courthouse in Worcester was erected on land donated to the city by Isaiah Thomas. And in the rear of that courthouse you see the splendid residence of Isaiah Thomas. He had his carriages and horses; when he went to Boston he didn't go in the stage, he went in his carriage. He was a bit of a dandy; he had those lace ruffles and cuffs; he lived up to the top notch; nothing mean about him at all. Well, they were on a par in those days with the clergymen, doctors, and other professions, and they made these big profits. Well, the printers lost the publishing business, they lost control of the newspapers — which represented the "phat" of the business — all because they didn't measure up to their jobs.

The printers now have another opportunity. The public is waking up to the tremendous possibilities of printed salesmanship. Shall the honors and principal profits of this rapidly expanding profession of advertising be held by the printers, or shall they give up the "phat" to men of better education who will make the printers their subordinates?

But I have a text: "Why Printing Should Be More Profitable."

As I proceed, may I ask you to consider whether the facts about to be related are known to the public, and also, whether it would not increase the reputation of printing and printers if these facts were made known to the public?

The printer is entitled to good profits because no other article in general use requires so large and expensive an equipment for its production as a piece of printing.

Here is an illustrated catalogue which cost a manufacturer, let us say, 5 cents a copy. He bought 15,000 of them at a cost of \$750. He gets the bill, and, holding in his hand this little pamphlet, he says, "Great Scott, \$750 for this! The printer must be getting rich too fast." He doesn't fully realize that in the production of the \$750 catalogue more ability and skill and a much greater investment in equipment were needed than in erecting a \$750,000 theater. The planner of the little catalogue ought to be a high-priced man, for he needs to know as much or more than an architect does of many kinds of materials and of several intricate processes of manufacture, as well as to possess a critical knowledge of art and color harmony. He utilized engraving equipments which collectively cost at least \$2,500; composing-room equipments costing \$5,000 at least, counting only the items that were needed to expedite this catalogue; electrotyping machinery costing at least \$5,000; a printing-press costing, with its extras, at least \$3,000; a folding-machine costing \$600; a stitcher costing \$200; a paper-cutter costing \$700. An investment of \$17,000 to produce a \$750 catalogue! At every stage, from artist to engraver, compositors, electrotypers and pressmen, he employed artisans more highly paid than any others who are employed year in and year out. Every stage of the work was really a separate manufacturing process, requiring separate supervision, and the work was frequently subject to delays which the Angel Gabriel himself could not have foreseen. Such is the history of a little catalogue which reaches the public at the cost of 5 cents.

Here is a 5-cent glass of beer, poured out of a brewery by processes almost automatic, which, dollar's worth for dollar's worth, did not exact one per cent of the effort or five per cent of the investment this little catalogue required. Here is a 5-cent loaf of bread — how small the effort of brains and value of equipment! Here is a shoe factory, and it's the same story; and a cotton factory and a woolen factory and a food factory — all are easier, require far less intellectual effort and less investment comparative to volume of output. These industries and many others are built up by constant and almost automatic repetitions of effort, while nearly every piece of printing requires special attention if not origination, and must be taken by the hand, step by step, from order clerk to the delivery wagon!

That is our business of printing! Will men submit to its exaction and give attention to its infinitude of detail who do not love it? If these facts were made known to the public, I think the reputation of printing would improve. I remember as a boy I read how a pin was made. I learned that it took ten men to make a pin, and to this day I can not help having great respect for a pin, though, I suppose, it is now made automatically. Mr. Stone, of Roanoke, Virginia, has the right idea. In his house-organ he printed a list of 177 little-known articles used in his establishment in connection with printing. It impresses you with the belief that Stone's establishment has everything that any others might have and that printing is a complicated art and therefore worth a good price.

Next, I say, the printer is entitled to good profits because no other thing made by men affords so much value to the purchasers.

Do you, gentlemen, thoroughly understand and believe that statement? If any of you do not believe it you will not be so successful in the printing business as you might be. I know that it is inability to understand this fact that lies at the root of the constantly reiterated statement that there is no money in the printing business. What nonsense! It is the cry in every business — not enough profit. It is the cry among salaried men and wage-earners — not enough pay. These are the cries of the incompetent. There is just as large a proportion of employers making moderate profits in printing as in any other industry, but because of the difficulties disclosed in the history of the 5-cent catalogue, it requires a higher ability to make good profits in printing than in other industries.

What does the printer give to his customer for every dollar his customer pays to him? Broadly speaking, he gives an incalculable value. Here is a little circular. A printer sold 1,000 of these to a fishmonger who opened a store in a neighborhood to which he was a total stranger. With these circulars in as many envelopes he advertises his opening. So invited, a hundred persons come in the first week and buy \$50 worth of fish. Surely the printing has paid for itself; but next week others accept the invitation, and also, perhaps, in the third week, and among all a sufficient number become regular customers. In what other way could the fishman have spent \$10 so profitably? He will never exhaust the benefits that expenditure brought to him. Printing in small and in large enterprises is the greatest of all selling agencies. Here are our 5-cent catalogues. They exhibit and describe an article made in a small town reached only by way-trains. They travel far and wide. Orders, secured at the minimum of effort and expense, come back, repeat orders follow, the factory is dealing with hundreds of people who are friendly to it, yet who never saw it — except as the printer's pictures gave them a sight of it. What other expenditure of \$750 could begin to equal in value the long-continuing influence and selling power of those catalogues?

This is true of all printing that circulates. True of tags, address labels, bill-heads, envelopes — they all advertise, and by study may be made to advertise with increase of power. The labels of canned, bottled and package goods have decisive selling value. Thousands of articles are made more salable by the art of the printer. One of the great perfumery concerns advertised a little while ago that as they couldn't improve their perfumes they had improved the labels. They knew what they were about; but did the printer of the labels realize the power of his product, or was it to him merely "paper, ink, design, presswork and cutting, useful and ornamental," and "thank heaven for a liberal customer, who might have got along just as well with something less expensive"?

Here in Chicago are the most convincing proofs that printing is the premier in the cabinet of King Commerce, and that the main highway to commercial prosperity passes through the printing-offices. See the colossal businesses of Butler, Montgomery Ward and Sears-Roebuck, which are erected on printing used in its simplest and most direct form! Would it not pay the printers of Chicago to make a collective effort to convince all business men of the city that what these great concerns have achieved by means of printing, any one having merchandise to sell may also achieve according to his courage and expenditures?

(To be continued.)



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"The Printing Trades."

The Cleveland Education Survey has published a series of reports dealing with many phases of educational work in the city of Cleveland. The report before us consists of a survey of the printing industry in the first place, and the parent reading it with a view to his boy's future will have described to him the various occupations comprised under the headings of printing, bookbinding, lithography, electrotyping and stereotyping, with the processes involved, the number of years training they require, the number of workers employed in the city of Cleveland, their condition from a health viewpoint, the wages earned, the proportion of the sexes employed, and other important information.

It is in the last two chapters out of a total of seven that the actual question of education is dealt with. Here the position of the elementary school naturally comes in for first consideration, and the writer arrives at the conclusion that specific vocational education is impracticable so far as these institutions are concerned. In the first place, few boys in the public schools know whether they want to be printers or not, and still fewer have any idea as to which of the fifty occupations in the printing trade they will follow. An even more serious difficulty is the fact that in any one school the proportion of boys who are going to be printers is so small as to be negligible. He calculates that in a school of a thousand pupils there will be five hundred boys, of whom, on an average, one per cent will become printers. That is to say, five boys, and of course it is altogether impracticable to have a composing-room and an instructor for five boys who would be of different ages and in different stages of growth. Then, too, there is the fact that most educators do not consider that vocational training should not be undertaken until a boy is at least twelve years old, and this consideration would reduce our five boys to two. Surely no one has put better the impossibility of vocational training in the public schools.

In Cleveland the junior high-school plan has been adopted. This means that in two schools in the city there are gathered together for the purpose of vocational training all those boys who are considered to be ripe for it. In the larger of these two schools, the Empire School, there are enrolled about 400 boys, and the number of prospective compositors among them is estimated at not more than three or four, and those destined for any department of printing do not exceed eight or nine. This obviously does not do away with the difficulty. It permits, however, that the boys be segregated into groups covering trades which require certain elements of training in common. The problem thus indicated is discussed, with the data for forming important conclusions ready to hand.

The last chapter of the book is devoted to the vocational training afforded to those who have actually entered the

industry. It does not appear that Cleveland possesses any features peculiar to itself in this respect. There are the usual difficulties and the usual means of meeting them, that is to say, the classes run by the *Typothetæ*, the I. T. U. Course, and the rather ineffectual technical-school classes. In referring to the I. T. U. Course, the writer falls into an error in stating that it is available for none but compositors, and "leaves altogether untouched the pressing problem of vocational training during the first three years of the apprenticeship term." As most of our readers are well aware, the course is open to any apprentice as soon as he enters the printing-office. The union insists on his taking up the course during the last three years of his apprenticeship, but there is nothing to prevent his taking it up earlier. However, Mr. Shaw is probably describing things as he found them, so many apprentices never thinking of taking up their course until they have to. His remarks on the evil of leaving the boy alone in the formative period of his life are thus not without foundation. His proposed remedy is a compulsory continuation-school law. For this there may be much to be said, but it is surely advisable in framing any such law to allow students who prefer existing means of education to make use thereof instead of taking the statutory course. In this way we shall make it possible for experiments to be tried which would otherwise be impossible, and we shall avoid overthrowing useful existing institutions.

The report as a whole is at once interesting and informing. It contains a good deal of matter with which any one in the printing trade is already familiar, but for the purpose for which it is gotten out this is doubtless necessary.

"The Printing Trades," by Frank L. Shaw. Published by The Survey Committee of the Cleveland Foundation, Cleveland, Ohio. Price, 25 cents.

"Language Work in Elementary Schools."

This is a very practical, sensible book, drawing upon the experiences of several teachers in applying modern educational theories to the teaching of English in American public schools. It is not a book of theory, but consists chiefly of definite practical advice and concrete examples of work done by children in the various grades. The results which have been obtained are marvelous, and they speak well for the literary culture of the rising generation. They show what can be done by employing the principle of securing the child's coöperation by enlisting his interest in the work. Those who are interested in vocational education may be encouraged by its perusal to push on with the task of applying similar principles in their own department of the educational field. If it is possible to cure the young child of the habit of passive resistance against education, we ought not to despair of the youth who has left school and commenced an apprenticeship in a printing-office or work-

shop. The book ought to be all the more fruitful in suggestions to us because it deals with the one department of public-school education which is of most importance to future printers.

"Language Work in Elementary Schools," by M. A. Leiper. Published by Ginn & Co., Athenaeum Press, Boston, Massachusetts.

"Decorative Design, A Text-Book of Practical Methods."

In this book Mr. Chase has given the outlines of a series of thoroughly practical lessons covering the principles of "repeat" designs, lettering, posterwork and designs for book-covers, book-plates and advertisements. Throughout he has kept in view the demand of the present-day market, so that the tendency of his teaching is not to produce clever artists who can not earn enough to pay for board and lodgings, but draughtsmen whose work has a commercial value. Students will find in it many useful hints, and teachers will get even more valuable guidance.

"Decorative Design, A Text-Book of Practical Methods," by Joseph Cummings Chase. (Wiley Technical Series.) Published by John Wiley & Sons, Inc., New York.

"Industrial Arts Index."

We desire to draw the attention of our readers to the above useful compilation, which will make available to them a great deal of very valuable information which is at present as good as non-existent because it is scattered throughout the various trade papers, and no one man can possibly read them all even if he had nothing else to do. At the present moment there are between seventy and eighty trade periodicals indexed, it being the aim of the compilers to include only the most important ones. All the articles are indexed and cross indexed according to their subjects, and lists of articles under important subjects are subdivided into Accounting, Finance, Valuation, etc. The method of selection is a very practical one. It is not considered particularly useful to index periodicals which are not in the possession of the subscribers. Each subscriber, therefore, makes a list of the periodicals he himself takes, and only those periodicals are indexed which are contained in these lists. The rate of subscription to the Index varies according to the lists supplied.

Two slight improvements could be made in the present arrangement. Small typographical matters which would not come within the province of a reviewer in dealing with most classes of books, assume a great importance in a work of this character. In most dictionaries and other works based upon alphabetical arrangement there is a clear intimation in heavy type at the head of each page as to its position in the alphabet. The absence of this in the compilation before us is made the more confusing by the fact that the subdivisions of the more important subjects are indicated in heavy type which is identical with that of the main headings themselves, the only distinction being that the subdivisions are printed in the middle of the column and the main headings at the side. The consequence is that the subdivisional headings stand out much more prominently than the main headings. After the first few references these slight defects do not trouble the reader so much, but it would be so easy to remedy them that it seems a pity to continue to perpetuate them.

Readers of THE INLAND PRINTER will find that we are already in the Index.

"Industrial Arts Index." Published quarterly, by the H. W. Wilson Company, White Plains, New York.

**BINDERY PRODUCTION RECORD CAMPAIGN
CREATING KEEN INTEREST.**

The campaign being conducted by the Price-List Committee of the United Typothetae and Franklin Clubs of America is creating considerable interest abroad as well as within the boundaries of this country. A letter recently received from one of the foremost master printers of Great Britain states the desire to be kept in close touch with this work and offers his hearty coöperation.

The desire of a considerable number of printers to collect records of bindery production is indeed encouraging to the members of the Price-List Committee of the national organization, who realize the vast amount of good that will be accomplished by a large number of printers collecting records of bindery operations along standard lines and submitting them to the committee for compilation into a composite production record.

When a printer can compare the output of different operations in his plant with the average production as shown on the Composite Bindery Production Records, he will be obtaining valuable information as to the efficiency of his bindery.

Every printer knows the value of the Composite Statement of Cost of Production, because the method of obtaining the costs is standardized. This is exactly what is being accomplished by collecting production records along standardized methods. Operations, sizes and machines are standardized, and every printer is compiling data upon the blanks devised by the committee.

The following averages, just received from a printer who has been compiling records of bindery production for some time past, are published for analytical purposes. Would you consider them good averages in your shop?

WIRE-STITCHING — UPRIGHT.
Twelve pages with extended cover.

No. of jobs from which records are compiled.	SIZE OF PAGE.	Average books per hour.	Maximum books per hour.	Minimum books per hour.
7	3 $\frac{3}{4}$ by 6 $\frac{1}{4}$ to 5 $\frac{1}{4}$ by 7 ...	650	934	394
2	5 $\frac{1}{2}$ by 8 to 7 by 10 $\frac{1}{2}$...	634	792	542
3	8 by 11 to 10 $\frac{1}{2}$ by 14 ...	475	503	390

There are a number of printers operating binderies who have no records of production and consequently do not know whether the foregoing productions are good or poor averages. To these printers it is self-evident that they should enter this campaign and collect records of bindery operations for their own benefit. National headquarters will supply the sample blanks and explain the method to employ. The mutual interchange of records will be of value to all concerned, and the industry will be greatly benefited by the composite report.

NO ACORN.

When James A. Garfield was president of Oberlin College, a man brought for entrance as a student his son, for whom he wished a shorter course than the regular one.

"The boy can never take all that in," said the father. "He wants to get through quicker. Can you arrange it for him?"

"Oh, yes," said Mr. Garfield. "He can take a short course; it all depends on what you want to make of him. When God wants to make an oak He takes a hundred years, but He takes only two months to make a squash." — *Christian Register*.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Testing for Cause of Transpositions.

An eastern New York operator is troubled with transpositions and desires to know whether it is his fault or due to the machine. We suggest that he follow this plan to eliminate the trouble and at the same time locate the cause of the several transpositions as they occur: (1) Remove the keyboard rolls and roughen the surface of each roll with coarse sandpaper. Wash rolls in cold water. Oil the bearings and return to the cam frame. (2) Remove the e and spaceband cams, and sharpen the milled edges of each cam with a small three-cornered file. Oil pivot and return to the cam frames. (3) Remove keyboard belt, touch the lower-case e and spaceband key, turn the back roll until the spaceband keyrod has reached full height, then examine and see if the e keyrod is not also at full height. If it is, the matrix should then be released before the spaceband keyrod is brought down by its spring by the further revolving of the cam. (4) Put on the belts and touch simultaneously the e and spaceband keys and repeat several times. If you find that the spacebands reach the assembling elevator before the e matrices do, examine the position of the points of the chute spring. These points should be a trifle above horizontal position. The foregoing test and treatment should prevent a recurrence of the trouble.

Gasoline Burner Causes Trouble.

A Nebraska operator-machinist writes: "Have had all kinds of trouble, but 'get away' with everything in the line of mechanism. However, as the gasoline burner is not a machine, I will give you as good an idea of the situation as I can. I first caught the burner going wrong about six weeks ago. I removed it to clean it and found the tube strainers rotten, so replaced it without them. The short arms would not burn, so I got new strainers, but the same trouble continued. Tried the strainers at the mouth and at various distances up into the tubes, but the gas blows out around the base of the dome and the throat burners will not ignite. The mouthpiece burner burns, but not just right. I get a good, clean, blue flame where it does burn. Have been straining the gasoline through a chamois skin to remove water, and can see no reason for the manner in which the burner is acting. Can you suggest a reason or condition of the metal which will cause holes to be melted or eaten in the brass jacket of a thermometer? Trust you will help me."

Answer.— You may be able to overcome the trouble by moving the draft tube which is fastened to the plate in the center from below. This short tube may be raised or lowered, as the case demands. In this instance lower it a trifle and try it, observing the color and volume of flame.

The screens should be placed at the lower end of tubes. The burner tubes should be scraped to remove all adhering particles of carbon or oxid. Sometimes the gravel tube is removed and the strainers and gravel cleaned. Turn needle valve down and insert a fine broken-off needle to open the hole, if it happens to be closed. The pitted condition of the thermometer jacket is evidently due to high temperature of metal in pot.

Delivery-Slide Link Disconnects.

A Washington operator-machinist writes: "In the columns of the April issue of THE INLAND PRINTER I noticed that a Montana operator complains of trouble with the delivery-slide connecting link on a Model K, stating that it becomes disconnected when hanging the machine. At one time I operated a machine of that model and had exactly the same experience. I consulted an experienced machinist, but from my description of the trouble he was unable to understand its cause. I then wrote to the factory, and they suggested slowing up the carriage and increasing the stress of the spring that holds the catch, which was done, without remedying the matter. I finally discovered that in hanging the machine I was sending the elevator up with undue force, and that by so doing it caused the slide, or rather the carriage, to become disconnected, leaving it in the elevator jaws, or often jumping under the elevator as it was descending. By sending up the lines with less force the trouble was entirely overcome. From the description given in THE INLAND PRINTER, I felt sure that the trouble was the same as I had experienced, and that if after following your advice the trouble is not overcome, it would be well for him to watch how he sends in the lines when hanging the machine. I might also state that when I had the trouble mentioned I was just learning the machine, and being anxious to make a speed record I often became flurried and thought more about that than I did about setting a clean proof and not getting into bad habits of operating. I have had the carriage of other machines become disconnected, but in every other case it was due to some part being worn. As I have received many valuable suggestions from the machine-composition department of THE INLAND PRINTER, I am sending this account of my experience in the hope that it may be helpful to some one else."

Note.— We can not see why the sending up of the assembly elevator had anything to do with the disconnecting of the link. The link disconnects in this position owing to the sudden stop when the delivery roll strikes the intermediate surface of the outer circle of cam No. 10. We believe the proper remedy will be to partly close the air vent in the air-cushion cylinder head. This should

diminish the speed. If this does not remedy the trouble, detach the delivery-lever spring from its hook and turn down the hook several threads. This will lessen the force of the slide in its short travel, and possibly will correct the trouble.

Double-Justification Matter on One Slug.

A northern New York operator sends a galley proof of linotype matter that was set on two slugs, and writes as follows: "Am enclosing a proof upon which I beg leave to ask your opinion regarding the row of names at the right-hand side. I set the lines on two slugs and then

Second Monday in November.....	Devendorf
First Monday in April.....	DeAngelis
First Monday in December.....	Emerson
First Monday in January.....	Ross
First Monday in February.....	Andrews
First Monday in March.....	Devendorf
First Monday in April.....	Crouch
First Monday in May.....	Emerson
First Monday in June.....	Hubbs

Reproduction of Proof Submitted, Showing Matter Set on Two Slugs.

Second Monday in November.....	Devendorf
First Monday in April.....	DeAngelis
First Monday in December.....	Emerson
First Monday in January.....	Ross
First Monday in February.....	Andrews
First Monday in March.....	Devendorf
First Monday in April.....	Crouch
First Monday in May.....	Emerson
First Monday in June.....	Hubbs

The Same Matter Set on One Slug.

cut them. Our customer for this work is very particular, and I could not figure it out any other way. Our machine has no extra attachment for this work. The boss, however, insisted they should be on one slug."

Answer.—The matter shown herewith can be set on one slug without any extra attachment, and probably just as rapidly as on two slugs. However, by using a Waters Tabulator the work could be made easier for the operator. There will be but one spaceband used in each line; in the case of the longest line the spaceband will be followed by a one-point hair-space. The make-even at the beginning of the second section is accomplished by using a period, or a hair-space, which should always be placed next to the last word in the first section. Instead of spacebands in the first section, a figure space is used, which gives uniformity in appearance to the spacing. Note the vertical alignment of leaders on right end of both specimens. By using a pointer (D-670) on the assembler-slide scale, it will make work of this kind comparatively easy. This pointer is an obsolete but useful attachment.

Slugs Withdrawn by Matrices.

A Montana operator submits two slugs showing the jets partly untrimmed, and a diagram showing the place at which the pot-lever shaft lug (left) was broken. The letter is as follows: "I am sending you two slugs, thirty picas, twelve-point. You will notice the 'buttons' on base of slug at left end. F-254 is set all right, because some of the slugs come out all right. The trouble starts when the machine has cast a dozen lines or more. After the cast is made, when the matrices are breaking away from the slug, the adhesion is such that the matrices pull the slug partly out of the mold. I stop the machine before the base of the slug is trimmed and can see where the slug has been pulled partially out of the mold. The machine works all right on a smaller and shorter slug. I send you a hot slug and a cold slug. The machine is a rebuilt Model 1. Not every slug is as bad as enclosed, but there are enough of them to cause serious trouble in the pressroom. To-day I

put on a ten-point slug, twenty-six and one-half picas, and it worked perfectly. The mold disk locks perfectly. The accompanying illustration of the pot shows where it has been broken for five years or more. The dotted lines represent a brace, which has been on since the break occurred. The blue-pencil mark parallel with the pot illustrates the break. One machinist says BB-136 is worn, or the mold-slide cam. They say that the mold disk does not come forward far enough just before the cast. We tried regulating it by manipulating BB-127, but were unable to take up the slack."

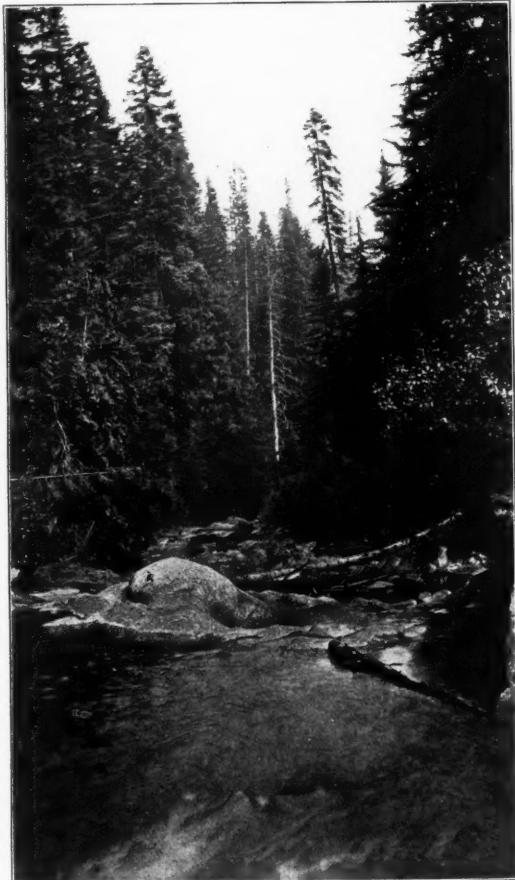
Answer.—As the trouble is rather obscure, the following line of tests may be made to ascertain the cause. (1) Send in a long line without spacebands, and stop cams just before casting position. Observe the space between back screw of first elevator and top of vise cap. There should be no more than one-sixty-fourth of an inch space (about one point). If you find more space (as we judge there is), correct the adjustment while the cams stand in this position. (2) You should aim to have a more solid slug. If you have not recently had a new plunger, secure one and attach it, then increase the stress of the pump-lever spring. The object of this plan is to increase the solidity of the slugs, which will tend to make them adhere more to the mold than to the matrices. (3) See if the back jaw of the first elevator is sprung or deflected back from the front jaw. Test by placing a matrix on rails near outer (right) end of the jaws, and note if there is more than normal space here. This abnormal condition is often due to the neglect of the operator, who leaves the back jaw-guard off. We suggest that you apply this jaw-guard and keep it on, and if the back jaw shows any signs of being deflected it should be corrected. We can not see that the break in the pot-lever lug has anything to do with the trouble, nor the fact that the mold disk fails to go forward far enough on its first movement. This latter trouble is doubtless compensated by the metal-pot when it locks up to cast.

Locking-Bar Interferes with Keybar.

An eastern New York machinist-operator writes: "In the May, 1915, issue of THE INLAND PRINTER, a Michigan operator asks for information regarding failure of matrices to drop at first touch of button. He was directed to look for trouble at the banking-bar. Might not the locking-bar have something to do with it? Would it not help matters, if cams, etc., are in good working condition, if this bar was depressed more than it is on the machines having them, thereby giving the keybars, as they come up and strike the locking-bar, a quicker action to return and less friction on the ends of the cam yokes on the triggers? How I happen to mention the locking-bar as being a possible trouble-maker is that in cleaning about the machine and having the keyboard (back) covers off, I noticed the locking-bar was rather low down, and saw at once it was wrong. Upon investigation I found the screws loose on it, as well as the bar stop, and not in proper position to hold the bar in place. That at once gave me the impression that it might interfere. I am of the opinion that the banking-bar on the No. 3 machine is up higher than on the No. 5 machine, and base my conclusions on the fact that the key action is sprightlier than on the No. 5. Banking-bars on both our machines have dowels. Why is the action on these two machines so different? So say many operators hereabouts who have handled both machines. The action of the whole keyboard outfit on the No. 5 seems to be sluggish."

Answer.—The locking-bar does interfere sometimes, owing to the bar stop (H-632) fitting loosely in the slot and

allowing the bar to sag sufficiently to have contact with the keybars and limit their stroke. Our advice to the Michigan operator was based on knowledge that the banking-bar in some cases will not have dowels (although there will be holes for them) and, owing to the bar being too low, will prevent a full stroke of the keybar. We doubt if the friction between cam yoke and trigger will be of sufficient force to prevent the cams falling. This opinion is based on the lightness of the yoke and the slight extent of the contact, which usually is not more than one-sixteenth of an inch. Usually the failure of the yoke to drop is due to the foul condition of the sides of its free end. A close examination of the stroke of the keybar will show whether it must travel farther to release the trigger from cam yoke on Models 3 and 5. The variation, if any, is slight. If you want to test the relative amount of force necessary to release the cam yoke on two different machines, place a piece of a slug, or slugs, on the key-button while the keyboard is locked, then unlock it and see if the weight is sufficient to release the trigger. When you finally secure the exact weight that will release the yoke on the keyboard, test another keyboard under exactly similar circumstances. You will find in some cases that the necessary force to release differs in the same keyboard, and in some cases in the same row of keys. This doubtless is due to local interferences, such as dirt or other abnormal conditions.



Nason Creek, Berne, Washington, Two Miles East of Cascade Tunnel.

Photograph by C. R. Herrand.

Written for THE INLAND PRINTER.

OLD BILL DISCOURSES ON "THE KIDS."

BY A. J. CLARK.



HEY were standing around as printers do, waiting for time to be called, a motley bunch of veterans of the craft, wise in many ways, knarled and unkempt some of them, but with kindness, and charity, and patience, and gentleness a marked characteristic of most of them. Printers are like that. Some one in a jocular mood had suggested that Bill ought to fire one of the feeders who had put a form upside down on one of the Gordons and smashed some type, moreover the same boy was an unusually persistent whistler, who, unconscious of those about him, broke forth into more or less unmusical tunes even after repeated warnings.

"Away back," said old Bill, "in the long ago, I'm a kid myself and I don't like to fire any of 'em. As I remember I was as mean and ornery as any kid ever came over the pike, and I was always full of the devil."

"You are yet," said Curnow, who is a character in the shop, "they never thoroughly eradicated your meanness, and if you were worse as a kid than you are now you must have been some thorn in the flesh of those compelled to work with you."

Curnow and Bill are cronies, and as such exchange uncomplimentary banter without animus. Bill grinned at Curnow, and continued: "A man is easy fired, and when any of 'em come to man's estate and continue ornery and slipshod and careless of the honor of the craft they ought to be fired plenty; they got no right to mooch on the profession and the sooner they go to drivin' a dray the better for all concerned; but kids, that's different again. They're all embryonic master mechanics and are entitled to a lot of charity.

"Embryonic is good," suggested one of the prints, "where did you get that, Bill?"

"I got it," said Bill, "where we get most of our education—out of the shop; it's in that doctor book we're printin', and it means just bornin'; it's like your intellect, after a while maby somethin' comes out of it, but not yet."

Bill is quick at repartee, and, waiting a little for a fair return, he continued: "I remember away back in the old time I'm just a little snipe myself, and I don't get much charity. I hunts for numerous jobs, feelin' always like a pauper lookin' for alms, and every one I goes to encourages that feelin'. I don't ever remember any boss takin' any interest in my search for work, they was never any kindly encouragement, and mostly everybody was too busy to waste any time on a kid. If they needed a errand boy or a feeder they threw the job to you like a bone to a dog, always sparin' just enough time to dicker for the littlest possible wages.

"That's for why, when a kid comes to me, I always inquire into his affairs, and if I can't give him a job maby I can encourage him a little, and wise him to the fact that it's no dishonor to hunt.

"My first job printin' was in a dinky print-shop on Clark street where they has a couple of feet-power Gordons, and, believe me, when a sixty-five-pound kid breaks into the profession through kickin' a ten-by-fifteen job press ten hours a day he classes with martyrs and such like animals, and I gets the same start like most printers in them days. First I'm errand-boy, then I learn to feed and set a little type; finally I'm able to set and change a bill

of fare, and if I ain't got sense I'd be settin' bills of fare yet. That's a great graft that bill-of-fare proposition. A boy undertakes for little pay to give his time for a number of years in return for a fair schoolin' in the business, and instead of everybody breakin' their necks to teach him so he's an honor to the craft, they forget he's there, only wakin' from time to time to holler if the slug rack ain't full, and he practices on bills of fare until the game sours his disposition, and, like Jimmy the feeder, he concludes that 'dis is a hell of a business.'"

"How cum it," asked Rafferty, "that you broke from the artistic end of the business and became an ink pudler?"

"I'm comin' to that," said Bill, as he heaved a retrospective sigh. "I was thinkin' just now of my first shot at the business and how the peculiar smell of ink and type appealed to me; how like magic it seemed to see beauty of form and color come out of the dirty inanimate ink and type, and how proud I was to be associated with men who appeared so wise that Solomon faded into insignificance, and those wise men were just a couple of drunken printers who slept mostly on a pile of stock in the shop, when we had any stock, but who could sleep as though they reclined on a bed of roses with just a newspaper and the floor as a couch, them not makin' enough money to buy both beds and booze."

"You get almost poetical at times," suggested the machine-man; "we still have it, all what you said, the bad smell, and the drunk printers, but the beauty of form and color, nix on that stuff, long strings and plenty of 'em."

"I get pessimistic myself sometimes when drinks are shy, and I make light of the business in these brief intervals, but believe me, I lie when I do it. All of the niceties of the profession appeal to me a lot. I'm proud of the game, and whenever a good job is done and the inanimate things that come under our hands change into something worth while, I still swell up as I did in the old time when I'm only a kid."

"These little boys that come under our care might easily be yours or mine; they're clean and bright and thirsty for knowledge. So I'm thinkin' that any man ought to be proud and glad of the privilege of teachin' them the best he knows how, to give them the benefit of his experience so their lives may not be so hard, so they will grow up into better and abler men than those who had to beat the game without help by their lonesome."

"But," suggested one of the comps, "there is no chance for most of these kids to be printers; they are too bright to remain feeders and there are very few apprenticeships to give out. They must play the whole gamut from errand-boy to Gordon feeder and after a while they feed cylinder for a little, and then when it's time they should have a trade nearly mastered they go adrift into something else with the best of their young years wasted."

"Sure," said Bill, "cause feedin' is neither a trade nor a profession, and when a kid is still feedin', after he's twenty, it's a sign that he ain't had no fair chance, or lacks ambition, and that's the pity of it. Automatic feeders are helpin' a lot to save this waste of good young years, and I'm hopin' some day they won't be any necessity for havin' any kids about except properly indentured apprentices who can go into the game with assurance of some fair future. As it is now only one boy out of twenty has any chance to properly learn a trade, and through lack of proper indenture many of these few drift away half learned. Either they are fired because of ungenerous foremen who have no patience with kids, or they blow away

through lack of encouragement. Every other man you meet worked one time, when he was a kid, in a print-shop.

"Comin' now to fer why I don't become a measly rule-twister, I'm too dexterous with my fingers, and the joint gettin' a small cylinder press and power on the jobbers I'm soon a full-fledged pressman. Pickin' up type for bills of fare don't appeal to me none; it ain't lively nor noisy enough, and so after a while I'm runnin' a pressroom with three or four feeders pokin' sheets for me, and, believe me, in them young days Napoleon don't have nothin' on young Bill. Now I'm older and much of the glamour of the profession is gone, but when the presses are all goin', and I trail about seein' harmony come out of a mixture of ink and paper and type and a few brains, nobody nowhere ain't got nothin' on me."

And then they all went cheerfully to work again. Who shall say that any one has anything on the printerman?"



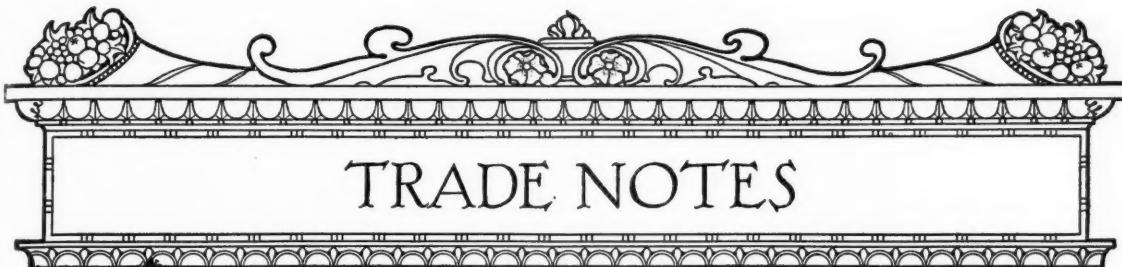
William Thomas Straley.

Five-month-old son of W. Straley, manager-editor of The Hico Printing Company, publishers of the *News-Review*, Hico, Texas. Mr. Straley says that his son already shows a fondness for books, papers and pictures, which leads him to believe that he will follow in his father's footsteps, and if he does show a liking for printing he is going to put THE INLAND PRINTER into his hands right at the beginning.

THIS MEANS YOU.

The managing editor wheeled his chair around and pushed a button in the wall. The person wanted entered.

"Here," said the editor, "are a number of directions from outsiders as to the best way to run a newspaper. See that they are all carried out"; and the office-boy, gathering them all into a large waste-basket, did so.—*Washington Life*.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

American Press Guard Company Moves to Grand Rapids.

From the American Press Guard Company, manufacturer of the Uhl safety guard for cutting, creasing and embossing presses, comes the announcement of its removal from Detroit to Grand Rapids, Michigan.

"The American Proofreader"—A New Publication.

A new publication under the title, "The American Proofreader," and devoted to the interests of the "correcting" profession, will make its appearance on June 1, 1916. Jacob Backes, 121 Bible House, New York city, is the publisher.

Lindley Box & Paper Company to Erect New Plant.

The Lindley Box & Paper Company, manufacturer of paper folding boxes, Gas City, Indiana, has announced its decision to erect a new paper box and printing plant at Marion, Indiana. The size of the building will be 100 by 400 feet. With the erection of the new plant the company will also increase its capital.

The Howard Rotary Type-High Trimming-Machine.

The Howard rotary type-high trimming-machine, an announcement of which appears elsewhere in this issue, presents an innovation in machinery of this class, inasmuch as the trimming, instead of being done by the usual knives, is accomplished by the use of a rotating file. This file, the manufacturer states, is made of the best tool steel, will not dull or nick, and does away with the periodical sharpening of the knives. The file will surface paper or strawboard without roughing or tearing, thus making it possible to build up low cuts from the bottom and then trimming to type-height. By a simple arrangement in the adjustment, the file can readily be raised or lowered, as may be found necessary, one or more points, or even the thickness of a sheet of paper. De-

scriptive circulars, giving complete information and prices, can be secured by addressing the manufacturer, The Howard Machine Company, Nappanee, Indiana.

E. R. Stremel with John Thomson Press Company.

As another step in the building up of its strong organization, the John Thomson Press Company, of New York city, has appointed E. R. Stremel as manager of its advertising and foreign sales departments. Mr. Stremel goes to the John Thomson Press Company from the publishing field, as he was formerly a member of the advertising staff of the *New York Times*, was later connected with Munn & Co., publishers of *The Scientific American*, and previous to accepting his present position was eastern manager of *Photoplay Magazine*.

Golf and Baseball Cuts.

From Barnhart Brothers & Spindler, typefounders, Chicago, comes the announcement of the issuing of some timely cuts. These are entirely new, serious and comic illustrations of two of America's greatest sports and pastimes—golf and baseball. They illustrate every feature, attitude and implement of the games, and will be found valuable in write-ups of contests during the season for these games.

"Like the Jewels in a Watch."

Under this heading The Challenge Machinery Company, of Grand Haven, Michigan, announces elsewhere in this issue that its Diamond power cutters are now fitted with Hyatt anti-friction roller bearings. This improvement, it is claimed, allows a faster running speed and greater cutting capacity with less motive power. It also insures safety by eliminating every possible danger of the pulley sticking to the shaft because of neglect in keeping it properly oiled. The durability is likewise enhanced because of the friction that is overcome in the principal bearing of the cutter.

Dwight C. Culbertson with Henry Lindenmeyr & Sons.

Announcement has been made of the connection of Dwight C. Culbertson with Henry Lindenmeyr & Sons, paper warehouses, 32 to 36 Bleecker street, New York. Mr. Culbertson was formerly general manager for Chatfield & Woods, Cincinnati, and will serve in the same capacity with Henry Lindenmeyr & Sons. He has had a wide experience, is well and favorably known in the trade, and should prove a valuable addition to the forces with which he is now connected.

First Banquet of the Crane Veteran League.

An attractive brochure comes from The Henry O. Shepard Company, of Chicago, in the form of a menu for the First Banquet of the Crane Veteran League, given at the Congress Hotel, Chicago, May 15, 1916. Apart from the interest of the specimens of printing is the dominating interest in the long list of names of veteran employees of the Crane organization, the institution having in its services to-day, employees who have occupied themselves in its interest from 50 to 55 years, from 45 to 50 years, from 40 to 45 years, from 30 to 35 years and from 25 to 30 years. The roll, extending over several closely printed pages, has a distinguished and honorable significance to American industries. At the banquet each veteran was presented with a gold badge, length of service being indicated by a bar for each five years over twenty-five.

Spencer A. Pease.

Spencer A. Pease has recently been appointed manager of advertising and purchasing for the wholesale department of Carson, Pirie, Scott & Company, Chicago. Mr. Pease is a University of Wisconsin man, coming to Chicago from the advertising department of the *Wisconsin State Journal* some three years ago. Following two years with the syndicate department

THE INLAND PRINTER

of the Barnes-Crosby Company, Mr. Pease took charge of the Chicago sales for the Feister-Owen Press, of Milwaukee and Philadelphia. In former days Mr. Pease was the youngest member of the Wisconsin Press Association, and editor of a weekly paper for five years. He is a member of the Milwaukee Press Club and the Chicago Advertising Association.

New Method of Lino-Tabler Composition.

Patents have recently been issued covering a simplified method of composing slug-cast tabular matter, no special lug-forming matrices being required, the triangular vertical rules being held in place by means of broached non-printing slugs.

In the accompanying illustration the matter is set on full-length slugs, and the cross-rules in center of the table, as well as those at extreme head and foot, do not print, their function being merely to hold the vertical rules. These low slugs are broached at the same operation as the printing cross-



Half-Tone Reproduction Showing the Newer Method of Lino-Tabler Composition.

rule which separates the box-headings from the body of the table.

The matter is set exactly as it would be if the pages were not to be vertically ruled, and the triangular rules are quickly and easily inserted after final corrections are made.

In work with insufficient space for six-point cross-rules, the two-point rules produced by the Mergenthaler lead and rule caster are employed with equally satisfactory results. The printing cross-rules join perfectly

with the vertical rules, whether the latter are hair-line, parallel or one-point face.

The new method effects a saving in both labor and material, and the work can be printed direct from the slugs in forms of thirty-two or sixty-four pages.

The Lino-Tabler Company, of Chicago, owns the patents, which cover the device for broaching the slugs and the ruled tabular form. Patents previously issued cover the triangular rule and the principle of placing it on the surface of the slug form. Ashton G. Stevenson, vice-president of the Lino-Tabler Company, is the inventor of the new method, which does not in any sense supplant the original Lino-Tabler idea, merely amplifying its scope.

Bond-Paper Used for Proofs.

The Cincinnati Typesetting Company, of Cincinnati, sends out all its proofs of matter, not including cuts, on an inexpensive grade of bond-paper. The officers of this firm say that the neat appearance of the proofs and the satisfaction to their customers in handling their proofs on paper which can be written on with ink, if necessary, has been one of the factors which has caused their business to grow. The advantage of using a hard paper for proofs is that the condition of the slugs or the monotype is shown up accurately, and every defect in the cast can be remedied before the forms go to press. The invention of the modern proof press in 1909 made this work possible. This firm uses the Rocker Series press, being one of the first purchasers of the same.

Thirty-First Annual Meeting of the National Editorial Association.

From June 19 to 21 editors from all parts of the country will gather at McAlpin Hotel, New York city, to celebrate the thirty-first annual meeting of the National Editorial Association. This meeting will afford a splendid opportunity to combine business and pleasure, and the various addresses on the program, together with the side trips to large newspaper and magazine plants and other points of interest in and around New York, will present opportunity for a liberal education.

The meeting of the National Editorial Association at New York precedes the annual convention of the Associated Advertising Clubs of the World, which will be held at Philadelphia, beginning June 25, so that those who so desire can combine the two meetings in the one trip. George

Schlosser, secretary of the National Editorial Association, Sioux Falls, South Dakota, will be glad to send copies of the program and itinerary to those desiring them, and those who have not made their reservations should get in touch with him immediately.

New Device for Making Fractions.

The accompanying illustrations show a new device for making any form of fraction, patents on which

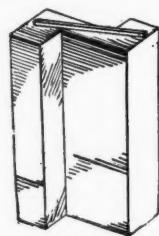


FIG. 1.



FIG. 2.

New Device for Making Fractions.

have recently been granted to John Alden, publisher of the *Gem Worker*, of Boise, Idaho. The adaptability and utility of this device should readily be apparent to any one who has worked in the composing-room and has experienced the difficulty of providing fractions for a font of type with which they are not furnished. By the use of Mr. Alden's invention a fraction of any denomination can be made to print true for any size of type and in any quantity for which an office may be equipped. As will be seen in the illustration, Fig. 1, Mr. Alden's invention consists of a cast device having a bias line on the face and mortised on the sides for the figures necessary to form the fraction. Fig. 2 shows the device with the figures properly inserted for printing.

"The Chicago Printer" Consolidated with "The American Printer."

Announcement is made that *The Chicago Printer*, the weekly printing-trade newspaper founded and published by E. George Ertman, has been purchased by the Oswald Publishing Company, of New York, and will be consolidated with *The American Printer*. This is the fifth printing-trade journal to be consolidated with *The American Printer*, the others being the *Printing Trade News*, of New York, the *International Printer* and the *Master Printer*, of Philadelphia, and the *Western Printer*, of San Francisco. Mr. Ertman will represent *The American Printer* in the western territory, with headquarters at 626 Federal street, Chicago.

**Barnhart Brothers & Spindler
Report Increased Business.**

An encouraging report has been received from Barnhart Brothers & Spindler to the effect that their branch houses in the various parts of the country unanimously tell of increased business and a steady gratifying demand for printers' supplies and machinery. Several of the houses report the largest March business on record and the big foundry and the retail house in Chicago have been running at full capacity. The wheels of the sixth industry in the United States are now turning briskly and those connected with the trade speak cheerfully of the prospects for the coming year.

**International Association of Teachers
of Printing, Eastern Section.**

It is a welcome sign of the time that the teachers of printing have become sufficiently class-conscious to organize themselves for the discussion of the peculiar and important problems with which they are faced. The organization of an Eastern Section of the International Association of the Teachers of Printing is an important event. Its inauguration took place at the Hotel McAlpin, New York city, April 17, 18 and 19, about seventy-five people attending. Besides the actual questions of organization, the principal topic for discussion was the status of printing as a public-school subject. Joseph A. Donnelly, of Public School No. 158, Brooklyn, N. Y., was elected president; Frank K. Phillips, Jersey City, N. J., first vice-president; Edwin Cooper, Bridgeport, Conn., second vice-president; R. A. Loomis, Jersey City, N. J., secretary; and H. E. Parker, New York city, treasurer.

The teachers from the Metropolitan district decided to meet monthly to keep in touch with this fast developing subject and to compare methods and results of present-day work with the intention of preparing an outline to be presented at the next year's meeting.

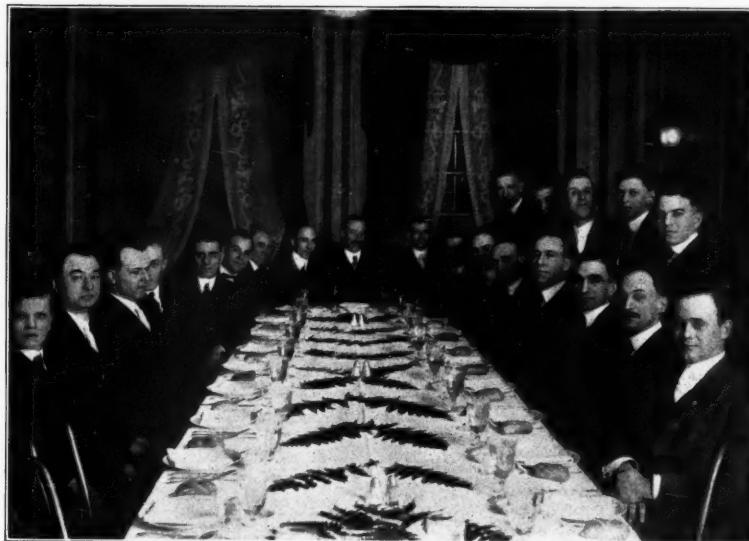
**Wisconsin Conference on Printing
and Newspaper Publishing.**

The second Wisconsin State Conference on printing and newspaper publishing will be held at Madison from Thursday afternoon, June 1, to Saturday noon, June 3. A splendid program, in which have been brought together some of the leading minds in the printing and allied industries, has been prepared, and the subjects to be discussed will bring out much that will be of great value and assistance to those who attend. Among the subjects

listed are: "Creation — the Motive Power of Advertising," by Robert C. Fay, Chicago; "Stopping Office Leaks," by W. J. Hartman, Chicago; "Merchandising Surveys as a Basis of Securing Advertising," by Jason Rogers, publisher of the *New York Globe*; "Collective Interest and Collective Action," by Joseph A. Borden, secretary of the United Typothetæ and Franklin Clubs of America; "The Opportunity of the Country Pub-

**Annual Banquet of Baird Printing
Company.**

On Tuesday evening, May 2, Harry Baird, head of the Baird Printing Company, of Chicago, gave his sixth annual banquet to his employees in the banquet-room on the mezzanine floor of the Hotel La Salle, covers being laid for twenty-two. The company was organized just over six years ago, so that this banquet bears equal number with the years of the



Employees of Baird Printing Company at Sixth Annual Banquet.
Mr. Baird, the founder of the company, is at the head of the table.

lisher," by Arthur Brisbane, editor of the *New York Journal*; and "Foreign Advertising in Country Newspapers," by Courtland Smith, president of the American Press Association.

Changes in Management of L. & I. J. White Company.

The L. & I. J. White Company, of Buffalo, New York, one of the oldest edge-tool and machine-knife manufacturers in the United States, has recently announced a change in its management. Walter S. Walls, for the past ten years superintendent of the company, has been elected president and general manager; R. R. Thompson, who has been handling the advertising, was elected treasurer, and continues to take care of the advertising. John W. VanAllen, vice-president, and Frank H. Hamilton, secretary, were continued in those offices. Mr. Walls, having been connected with the company for so many years, and being thoroughly familiar with the requirements of the trade, was unanimously selected by the directors to succeed the former president.

firm's existence. Each succeeding year has shown a healthy growth in the business, and also an increase in the attendance at the banquet, and the company's present position among the progressive printing establishments of Chicago must indeed be gratifying to its founder, who fostered it during the early days when, with one or two assistants, he began setting advertisements for agencies. At that time an exclusive "ad. shop" was a dream, but now it is a reality, and the Baird Printing Company is equipped especially for that class of work. The scope of the business may be realized from the fact that many of the striking double spreads, pages, half pages and smaller advertisements appearing in the *Saturday Evening Post*, *Collier's*, *Literary Digest*, and other national publications, are products of the Baird shop.

The Baird employees are more like a family, and stick together. As the business grows the force is increased, and there have been few changes in situations. Evidence of this family spirit was manifested during the pro-

THE INLAND PRINTER

ress of the banquet, when a message of greeting, signed by the entire force, was sent to Frank Gimble, a former member, who is now at the Printers' Home.

The menu was contained in a handsome souvenir booklet, on separate pages of which were mounted photographs of the office, composing-room and pressroom of the Baird plant in the Journal building, 15 South Market street. A page was reserved for the original photograph of the banquet scene, a reproduction of which is shown on the preceding page.

Sensiba Ink-Fountains and Economy Ink-Containers.

From the Sensiba Manufacturing Company, of St. Paul, Minnesota, has been received the announcement of some useful devices designed for the purpose of effecting a great saving and increase of efficiency in the handling of inks. The principal feature of these devices is the Economy ink-container, an illustration of which is shown, and which, it is claimed, prevents the waste caused by skimming off the top of the ink, as is frequently necessary when cans are used. This container holds one pound of ink, and when empty can be exchanged for another filled with any color.

The Economy container has several



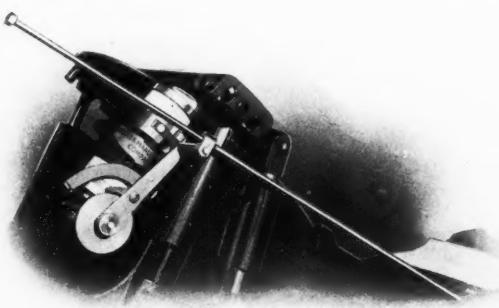
The Economy Ink-Container.

applications. It can be used in the ordinary way for keeping inks, the ink taken therefrom as required, and, being air-tight, the ink is always clean and free from dirt. It can be adapted to take the place of the fountain, and also as a combination ink-stand. As an ink-fountain it is easily adjusted, a small thumb-screw regulating the

flow of ink, and when a change of color is required, all that is necessary is to slip out the container, wash the ink-plate and rollers, and place in the container having the desired color. The accompanying illustrations tell the story far better than words. Printers interested in increasing efficiency and

spent two weeks on the Atlantic seaboard, conferring with prominent men in the printing and allied trades relative to the proposed future activities of the national organization.

Printers should begin to make preparations to attend the convention of the United Typothetae and Franklin



The Sensiba Ink-Fountain.

eliminating waste in their pressrooms should write for descriptive literature giving complete details.

News Items from Headquarters of United Typothetae and Franklin Clubs of America.

The abridged edition of the Standard price-list is now off the press and copies can be purchased by addressing the United Typothetae and Franklin Clubs of America, 550 Transportation building, Chicago, Illinois. This edition contains a greater portion of the important price schedules and rulings taken from the Standard price-list, and should be in the possession of every one connected with the business office and sales department of a printing-establishment.

Through the efforts of Western Representative Harry S. Stuff, and the printers of San Jose, California, a strong Typothetae was recently organized, consisting of fourteen national members and four associate members. The Standard price-list was adopted as the basis upon which all printing will be sold. Mr. Stuff will continue organization work in the central section of California for the present.

Secretary Joseph A. Borden spent considerable of his time during the past month visiting local secretaries and printers generally through the Middle West in the interest of organization work. He delivered addresses at the Missouri Valley Cost Congress, Lawrence, Kansas, and also at Madison, Wisconsin, on the occasion of the second annual state conference of the Wisconsin Federated Printing and Press Associations. Mr. Borden also

Clubs of America, to be held in Atlantic City, September 12, 13 and 14. This meeting affords a real opportunity to meet the best minds of the printing industry and to exchange ideas with your fellow craftsmen.

W. Van Hinkle, assistant secretary, has been appointed secretary of the Printing Trades Secretary-Manager Association, succeeding H. W. Flagg, who recently resigned that office.

From present indications, the Composite Statement of Cost of Production for the year 1915 will exceed anything ever published along that line. Members of the organization have generally responded to the urgent appeals to send their statements of cost for the year 1915 to national headquarters, but a considerable number of members have not yet forwarded their reports, and to these a special request is directed that they send their statements at the earliest possible date, to enable the Cost Committee to report their findings in the very near future.

John Thomson Press Company to Handle Universal Type-Making Machine.

An announcement of considerable interest to the trade has recently been made by the John Thomson Press Company, which company has taken the sales agency for the Universal type-making machine. This announcement means that the entire organization of the John Thomson Press Company will help to market Universal typecasters throughout the United States. Plans for the sale of these machines in foreign countries are being made, and

plans have been completed to continue and enlarge the service facilities heretofore offered by the Universal Type-Making Machine Company. It has been the aim of the company to make its matrix equipment as complete as is possible, and this equipment now numbers 1,000 fonts and is being continually enlarged.

Poster-Stamp Shipping-Labels.

With the increased popularity of the poster-stamp has come a new and unique use, or adaptation, of this attractive advertising device — a poster-stamp shipping-label. These labels should offer a good opportunity for

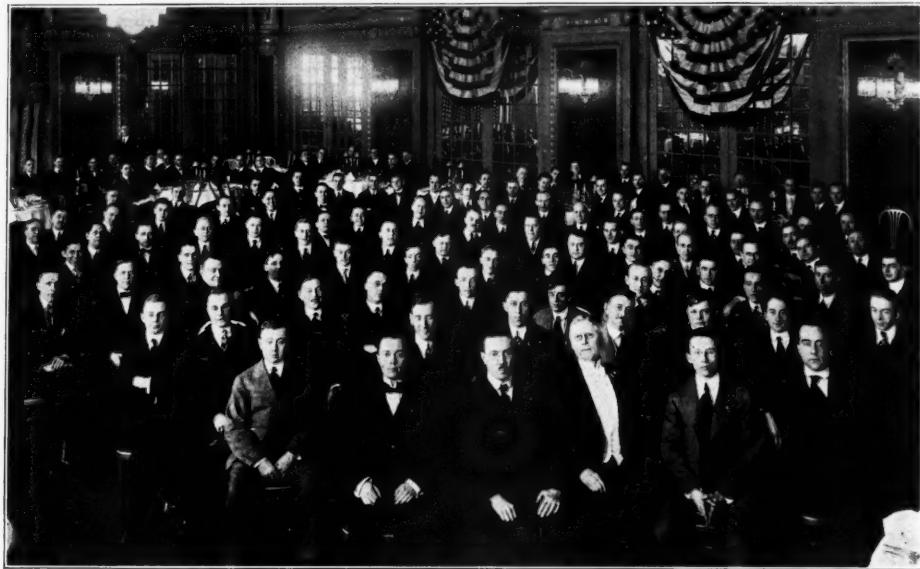
telry. Three standardized intertypes were shown in operation — Model A, the single-magazine machine; Model B, with two magazines, and Model C, a new intertype carrying three quick-change magazines.

The keynote of the exhibit was simplicity of design and construction, and the feature of greatest interest, aside from the new Model C, was the corporation's new standardization plan. This idea, conceived and executed by Wilbur S. Scudder, one of the pioneers of the art and at present superintendent of the intertype factory, and T. S. Homans, chief designer, ap-

closed on the spot, and at the end of the exhibition the company announced the sale during the week of twenty-three machines of the standardized type, bringing its total sales for the month of April up to sixty-nine.

Commercial Artists Form Organization.

Commercial artists to the number of about one hundred and thirty gathered recently at a banquet at the Hotel Sherman to celebrate the organization of the Association of Commercial Artists of Chicago. Over three hundred have joined the association thus far, among them being included many of



Commercial Artists of Chicago at Banquet Celebrating Formation of Organization.

printers to secure new business as they can be affixed to any envelope, package or parcel, and are of great advertising value. The Samuel Jones Company, Waverly Park, New Jersey, has issued a pamphlet in which are shown several specimens of these labels printed upon different grades of the non-curling gummed paper made by the company. These specimens should prove of great assistance to any one who intends entering this field, as they give some good ideas for getting up similar labels.

Intertype Exhibit at Waldorf-Astoria.

During the annual meetings of the Associated Press and American Newspaper Publishers' Association, held in the Waldorf-Astoria Hotel, New York, last month, the Intertype Corporation conducted an interesting exhibition of its machines and improvements in one of the finest rooms of that famous hos-

pealed strongly to all classes of machine-users, and was recognized as the beginning of a new era in composing-machine manufacture. In brief, the new construction makes all intertype models perfectly interchangeable. The only essential difference between the A, B and C is the magazine frames, and these frames are interchangeable on all models. This means that if a printer buys a single or two magazine intertype to-day, and in a year, or five or ten years, decides that he needs a three-magazine machine, it will only be necessary for him to buy the three-magazine frame, at moderate cost, and apply it to his single-magazine model. The result will be an absolutely standard three-magazine intertype. Likewise the single-magazine intertype can be changed to a standard two-magazine machine. So convincing were the merits of this plan of construction that several sales of various models were

the cleverest men of the craft in the Middle West. It is the intention of the organization to take in other cities in the near future and give the association a national scope.

The purpose, as stated by the leaders, is twofold. The first is to stabilize the conditions which surround the production of commercial drawings by bringing in closer touch the artists and the buyers of artwork. It is aimed to coöperate with engraving houses, printers and advertisers in such a way that their interests, as well as those of the artists themselves, shall be conserved. As a means of getting in touch with high-grade artworkers in times of stress and rush, it will greatly aid the man in need of immediate service. It will also act as an agency in placing first-class men of the craft.

The other object is to provide social and study features for the members.

THE INLAND PRINTER

Clubrooms have been leased in the Transportation building, in the heart of the Chicago printing district, which will also serve as business headquarters for the organization. Permanent officers have been elected as follows: President, William Crowder; vice-president, Philip Barnard; recording secretary, Jerome J. Klapka; financial secretary, Harry J. Chocol; treasurer, Sylvester C. Long; sergeant-at-arms, Frank J. McDonough.

Commercial Paper & Card Company to Enlarge.

One of the interesting announcements of the past month in the paper-trade is that made by the officials of

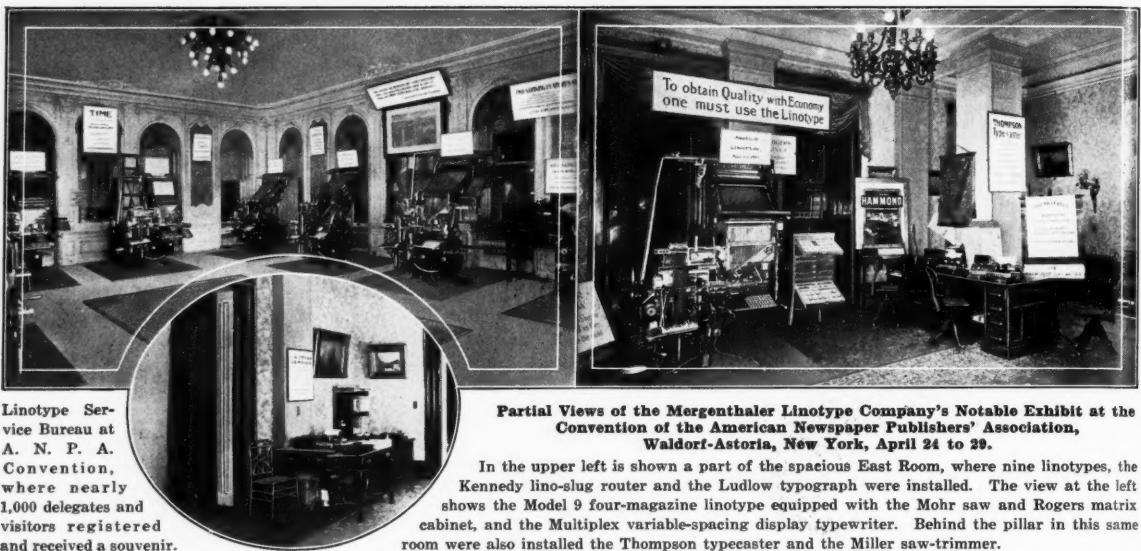
The company will continue to act as exclusive sales agency in New York for the nationally distributed and well-known "Butler Brands of Papers," which agency links the Commercial Company with what is one of the largest paper-jobbing organizations in the world.

"Linotype Display Advertising Figures."

Such is the title given to a new catalogue, of thirty-two pages and cover, issued by the Mergenthaler Linotype Company, in which are shown display figures for advertising purposes. The figures shown range in size from ten to forty-two point, for single, two and

are known as Paranitraniline and Beta Naphthol, and are used in making reds of various kinds, necessary to many industries.

Soon after the war broke out, the company, foreseeing the difficulties of importing dyes from abroad, laid plans for the manufacture of these and other dyestuffs it required at its extensive dry-color works at Chicago. It had previously erected a tar-distillation plant which produced some of the important basic materials used in the manufacture of dyes. This plant was quickly enlarged and expert chemists were engaged to install and operate complete and efficient works for



Partial Views of the Mergenthaler Linotype Company's Notable Exhibit at the Convention of the American Newspaper Publishers' Association, Waldorf-Astoria, New York, April 24 to 29.

In the upper left is shown a part of the spacious East Room, where nine linotypes, the Kennedy lino-slug router and the Ludlow typograph were installed. The view at the left shows the Model 9 four-magazine linotype equipped with the Mohr saw and Rogers matrix cabinet, and the Multiplex variable-spacing display typewriter. Behind the pillar in this same room were also installed the Thompson typecaster and the Miller saw-trimmer.

the Commercial Paper & Card Company, Inc., which has been incorporated under the laws of the State of New York. The new corporation has been organized to succeed to the business of the Commercial Paper Company, which concern, under the proprietorship of A. Greenebaum, has been doing a successful jobbing business at 25 Howard street, New York, for the past five years.

In discussing the change, it was stated that the principal reason for incorporating was the entry into the business of three brothers of Mr. Greenebaum — David, Leo and Harry — all of whom have heretofore been engaged in the paper business in New York city and are well and favorably known to the trade throughout that territory. There will be no important change in policies or in the lines carried, with the exception that the stock will be materially increased and a new and larger sales force organized.

three, or, if desired, four, line prices, all of which can be cast with the text-matter at one operation. The usual custom has been to set the text-matter and quad out the lines where the display figures are to appear, then cutting the slugs to proper length and inserting the figures by hand, with the possibility of dropping or pulling out if not properly justified. This difficulty is entirely eliminated by the use of the matrices, casting the figures on the same body with the first line of text. Linotype users should secure a copy of this catalogue and acquaint themselves with the saving that can be accomplished by the use of these display-figure matrices.

How The Sherwin-Williams Company Met the Dye Shortage.

The Sherwin-Williams Company is one of the largest consumers in the United States of certain important dyes used in colormaking. These dyes

the production of finished dyes. These works are now in operation, and are daily producing a satisfactory output of Paranitraniline and Beta Naphthol of quality equal to the best that has been imported. Additional equipment will shortly be installed which will double the output, and orders are now being accepted for the surplus not required in the company's own color-works.

The company is also booking orders for Para reds and invites inquiries from consumers of these products. It is also actively engaged with plans for the production of many other important dyes, and hopes soon to make definite announcement with regard to the supplies it expects to offer the trade.

In manufacturing dyestuffs, The Sherwin-Williams Company is carrying out its policy of controlling all of its own important raw materials, the production of which has had so much to do with the quality of its products.

Notes of Interest from the Pittsburgh Typothetæ.

At the regular monthly meeting of the Pittsburgh Typothetæ, held April 18, 1916, the newly elected officers were installed in office. These officers are: President, H. C. Miller; first vice-president, John Mellor; second vice-president, Thomas Siviter; treasurer, Charles F. Warde. Executive Committee: C. R. Moore, chairman; E. Carmichael, G. R. Dorman, H. P. Pears, J. F. Dunker, C. C. Myers, J. C. Remlinger, A. Ebaugh, Lee K. Ward, N. S. Brown, P. C. Dunlevy, J. C. Bragdon and F. H. Freuden.

The outgoing president, George R. Dorman, gave an interesting talk of appreciation. He thanked the members of the Typothetæ for their assistance and coöperation during his two-year term. H. C. Miller, the new president, responded, thanking the members for his election, and assuring them that he would do all in his power for the uplift of the organization and the trade in general. Daniel Baker, secretary of the Toronto Printers' Board of Trade, addressed the meeting on "The Business as It Is Conducted To-day." His talk was more than interesting and educational. Throughout his discourse he advocated the uplift of the industry to the class in which it properly belongs — that of a profession.

On April 22, 1916, the printers of the East End of Pittsburgh held a neighborhood, or get-together, meeting for the purpose of uniting and coöperating with one another. President H. C. Miller and Secretary F. R. Brines, of the Typothetæ, addressed the meeting, and a strong organization is looked for in this section of the city.

The paper-houses of Pittsburgh are working strongly in conjunction with this organization. Already several conferences have been held regarding matters pertaining to the trade in general, particularly protection to the printer.

Litigation Regarding Methods and Apparatus for Producing Raised Printed Matter.

Patents are granted by the Patent Office, and the courts decide if the patents are any good. Now come suits for injunction against manufacturers, dealers and users, and warnings are sent out broadcast. The Emboso Sales Company claims ownership in the basic patents for embossing without embossing-plates, and that an examiner in one classification in the Patent

Office, unaware of the work in other classifications, made an error and passed the patent or patents that are infringing the Emboso patent. THE INLAND PRINTER nor any other publication open to advertisers is in a position to pass on the validity of patents, particularly if the Patent Office tangles itself up. It is up to the buyer to assure himself that his interests will be protected when he contemplates buying a method or apparatus for manufacturing purposes.

First Annual Conference of Illinois Country Press.

The first annual conference of the Illinois Country Press, given under the auspices of the Course in Journalism of the University of Illinois, Champaign-Urbana, was voted a success by the fifty editors who attended its meetings on April 6, 7 and 8.

The reason for the conference was to bring together newspaper men who run the small-town weeklies throughout the State and give to them an opportunity to talk over their problems. The conference furnished an opportunity for the students of the journalism courses in the University, who have had little practical experience, to see what a real live newspaper man looks like.

A contest was held to determine what paper in the State, from towns of 5,000 and under, had the best front page. This contest proved to be a lively affair. Eighty-three papers were entered and the first prize of \$10 was awarded to the *Woodstock Sentinel*, edited by C. F. Renich. The second prize of \$5 was given to the *Minonk News*, edited by C. R. Denson, while honorable mention was given to the *Carrolton Patriot*, edited by Charles Beardlow.

Thursday evening, at an assembly of the College of Liberal Arts and Sciences, in the University Auditorium, James Schermerhorn, editor of the *Detroit Times*, talked on "Testing the Beatitudes, a Twentieth Century Adventure in Journalism." Mr. Schermerhorn has a personality which is not to be overlooked. "There is little danger that the third Beatitude will be fulfilled and the promoters will inherit the earth," he explained. "This is due to a lack of meekness on the part of the editor, not a 'slip-up' on the Beatitudes."

After his speech, the visiting newspaper men were given a smoker, and thus the discussion of serious topics, with which the conference was chiefly taken up, was lightened.

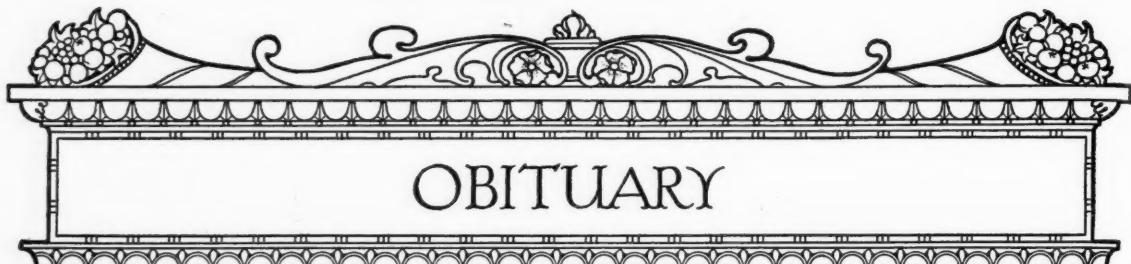
American Association of Journalism Teachers.

The American Association of Journalism Teachers met at the University of Kansas on April 21 under the presidency of Prof. Merle Thorpe, who in his address referred to the fact that only nine years ago universities and newspaper men generally regarded teaching in journalism as impracticable. To-day the association is composed of 145 teachers who are teaching 2,700 students in forty-six universities and colleges. He might have added that to this result no one man has contributed so much as Prof. Merle Thorpe. "When we consider the difficulty," he continued, "which law, medicine, engineering and agriculture had in establishing themselves as university subjects we have reason to feel grateful for the reception accorded us. This is due largely to the coöperation of active newspaper men who have always felt such recognition rightly belonged to them although their claims have been underestimated and unrecognized by the general public." The association dealt with a thoroughly practical program covering the whole field of journalism teaching, including reporting, business administration, magazine making, and so forth. The practical and academic sides of the question were in thorough coöperation.

All who have the best interest of American journalism at heart look to the journalism teachers, not only to make the industry more efficient from a profit-making point of view, but to increase its public service, raise its ideals, make it cleaner and more informing without allowing it to be stodgy and dull, and generally to lift it out of the morass into which, except in the case of the very best journals, it has too long wallowed.

Testing the Covering Qualities of Ink.

Not the price, but what it will do, is the real test with inks as with many other things — printing itself, for instance. The Ullman-Philpott Company reports that one of the largest printing-shops in Pittsburgh, in order to buy to best advantage, made a five-pound test of an Ullman-Philpott ink against another ink which had had the business. The test showed that Ullman-Philpott ink gave 17,000 more impressions than the other. These figures were so surprising to the pressman that he refused to believe his eyes, and, taking another five pounds of each ink, he repeated the test with the same results.



Jacob Manz.

It is with deep regret that we announce the sudden death on April 26, 1916, of Jacob Manz, president of the Manz Engraving Company, of Chicago, and one of the first engravers in the Middle West. The death of Mr. Manz came as the result of a fall from a window in his home, 2465 Burling street, Chicago.

Mr. Manz, who was seventy-eight years of age, had arisen shortly before four o'clock in the morning and had gone to the bathroom. On his return he entered a room adjoining his own, his failing eyesight preventing him from seeing his mistake. He sat down on what he supposed was the edge of the bed. In reality it was the ledge of an open window. A moment later he lost his balance and fell to the ground outside. Members of the family were aroused and carried him into the house, where he was attended by a physician, who said he did not appear to be seriously hurt. Later in the day, however, his condition became worse and he died early in the afternoon.

Mr. Manz was born in the canton of Zurich, Switzerland, and came to Chicago in 1855, entering the employ of S. D. Child & Co., then the only engraving firm in the city. He was married five years later and in 1867 became a partner in the firm of which he was proprietor at the time of his death. He was prominent in various German and Swiss enterprises in Chicago.

Stephen Kendall Poole.

The death of Stephen Kendall Poole, secretary of Poole Brothers, which occurred in Chicago on Wednesday, April 19, is especially deplored, not merely because of the loss to Poole Brothers, but because the printing business in general has lost one who was fitted by natural gifts, education and experience to be a valuable leader and a warm supporter of its worthiest traditions and best interests.

Mr. Poole was born in Chicago, August 2, 1883, and was educated in the Chicago public schools, Chicago Manual Training School and the Massachu-

sets Institute of Technology. He entered business in 1904, learning the practical side of the printing trade in the plant of Poole Brothers, where he went through the various departments, later joining the selling force, and in 1913 added thereto the executive duties of secretary. Mr. Poole came of a well-known family of printers, his father, George A. Poole, with his uncle, William Poole, having been the founders of Poole Brothers. He was a member of the Delta Kappa Epsilon Fraternity and the Hamilton and South Shore Country Clubs of Chicago. Being gifted with a disposition of unusual kindness and cheer, he was universally beloved, while for his manly traits of character he was equally respected. It is not surprising, therefore, that he leaves behind a large number of business and personal friends by whom his loss is keenly felt.

G. M. Skiles.

In the passing of G. M. Skiles, president of The Shelby Printing Company, of Shelby, Ohio, the printing industry at large suffers and the city in which he made his home loses one of its most prominent residents. Mr. Skiles died on May 4, 1916, at the age of sixty-four years. A man whom to know was to esteem and honor, Mr. Skiles not only enjoyed the greatest respect of his fellow men, but held their warm personal regard, and his death came as a great blow to all who knew him.

Mr. Skiles was one of the senior members of the firm of Skiles, Skiles & Skiles, attorneys-at-law, and was one of the founders of The Shelby Printing Company, which he served in various capacities, assuming the presidency of the company in 1909. Of exceedingly high standing in his profession, Mr. Skiles was recognized as a man of keen business discernment and executive ability, and besides his connection with The Shelby Printing Company held offices as president, vice-president or director in several other companies, all of which profited largely by the stimulus of his sound judgment and business ability.

John Clay, M.A.

The news of the death on Monday, March 20, of John Clay, M.A., head of the Cambridge University Press, England, was received with profound regret. Mr. Clay was a native of Cambridge and was educated at Marlborough and St. John's College, Cambridge. He joined his father at the University Press in 1879, and in March, 1882, entered into partnership with his father. Since January, 1895, the business has been carried on by John Clay and his younger brother, C. F. Clay.

Mr. Clay took great interest in the Territorial movement and offered every opportunity and encouragement to his employees to join the local battalion and attend their annual training in camp. Owing to this the Press was strongly represented when the outbreak of war found the local battalion practically at full strength.

Probably no better testimony to the worth of a man can be given than the following, which we quote from the *Cambridge Daily News*:

"The relationship of master and workman has too often, in these latter days, degenerated. It has lost the individual, human touch. The men have become machines, and the master lives apart, with little interest in them, save for what he can gain by their labor. Not a few of our industrial troubles can be traced to this condition of things. Mr. Clay belonged to a different and a better school. He knew his men intimately, and he shared their joys and sorrows. He had a strong sense of justice, upon which his men could always rely, and it was tempered with mercy, for he knew that, after all, men are human and frail. It was the brotherly touch which he gave to the life at the University Press which linked the workers together as they are linked in few other great houses. The business of the Press, as it was carried on by Mr. Clay, showed that it is still possible, amid all the stress of the times, to make a modern business great and successful without losing sight of the best ideals."



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge whatever attached to the service. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privileges under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All applications must be accompanied by stamped, self-addressed envelope. Answers to positions open appearing in this department should be addressed care of "The Inland Printer." They will then be forwarded to those represented by the key numbers.

Opening for Solicitor-Reporter.

(3442) A weekly newspaper and job-printing plant, located in Vermont, requires the services of a man who will spend part of the time soliciting and reporting and part preparing news-matter for the paper. Is considering starting a daily edition, but in the event the daily is not started would want man to solicit job printing and advertising and keep his eye open for good news items.

Salesman, Bookkeeper and Estimator.

(3443) A man with twenty-five years' experience in the printing business—working at bookkeeping, charging up of jobs, estimating, planning work, selling, and looking after customers in three good-sized printing-plants—would like to make connections with an office using the Standard cost system, or an office willing to install such a system, as estimator, planner of work and salesman.

Seeks Financial Backing to Start Magazine.

(3444) Young man, with literary and executive ability, desires to interest a firm or individual in the publication of a modern magazine. Possesses sufficient capital of brains and energy, but lacks financial backing. Is acquainted with printing and advertising. Would like to locate in or near Cleveland and so be in a new center for magazine publishing. This is a business proposition coming straight from the shoulder of a young man of punch and personality, and with ideas and ideals.

Will Sell Half Interest in Job Office in Ohio.

(3445) Owner of small job office doing a good class of work, located in one of the fastest growing small cities in the State of Ohio, with a population of 17,000, will sell half interest for \$1,250, as owner desires to take up outdoor work. Plant equipped with three job presses and all modern type-faces. Low rent. Town located in prosperous farming community. No saloons.

Seeks Foremanship or City Desk Job on Country Weekly.

(3446) Started in the newspaper business twenty years ago as carrier, later serving apprenticeship and working in all departments. Has also had experience on linotypes and intertypes, and as reporter, proofreader, city editor, advertising solicitor and make-up. Seeks either foremanship or city desk job on a good country weekly or small city daily. Can give satisfaction in any capacity. Best of references.

Pressroom Foreman.

(3447) A pressroom foreman of exceptional executive ability seeks a position with a medium-sized, modern printing-plant, or with a private concern, doing a good grade of catalogue and color work. Is a practical mechanic, far above the average, with an experience of eighteen years, and has the ability to produce quality and quantity in the minimum of time. Married. No bad habits. Middle West preferred.

Opening for Foreman.

(3448) A foreman who is an all-around utility man is wanted by an up-to-date weekly newspaper and job-printing plant in a progressive town in New York State. Must have first-class recommendations. This offers an opportunity for an energetic married man to better his position. Complete information must be given in first letter.

Manager or Composing-Room Foreman.

(3449) A high-grade man, capable of assuming entire management of a medium-sized office, is seeking a change to a position that will offer further advancement. Is accustomed to receiving the manuscript from the customer and seeing the entire job through the plant. Can write and edit copy, read proof, design covers, layouts, etc., prepare dummies, select colors and stock, pass work for press—in fact, all the general routine work required in an up-to-date office. Fourteen years in present position.

Seeks Connection with Advertising and Printing Company or with Newspaper.

(3450) A close student of everything pertaining to advertising and selling, and at present manager in full charge of a small publishing-house and printing-plant, desires to make a connection where his study and experience can be used to advantage and will offer opportunity for further advancement. Would like to connect with an agency, manufacturer or newspaper. Could render valuable service to an advertising and printing company. Writes copy, helps customers prepare copy, letters and plans, handles correspondence, besides soliciting and other detail work. Single, and will be willing to start small, provided advancement is assured.

Opening for Foreman.

(3451) Newspaper and job office issuing daily and weekly papers, besides doing considerable job printing, is in need of a first-class foreman. Must be temperate, honest and clean. Know how to meet customers and follow work through all departments. Plant has No. 5 linotype, two Miehle presses and other necessary equipment. Permanent position is offered at wages that will increase as the man's worth increases. Prefer married man. Non-union.

Linotype Machinist.

(3452) Familiar with Models 1, 3, 5 and K, and also the intertype, seeks position in above mentioned capacity. Has served a five-year apprenticeship, member of the union, and has just installed a Model 15 for the firm with which he served his apprenticeship.

Opening for All-Around Printer Who Can Invest Small Amount.

(3453) A concern located in the South is seeking the services of an all-around printer who can make an investment of \$500 and who is capable of taking charge of the plant. An attractive offer will be made to the right man. Full details regarding experience, etc., should accompany first letter.

Head Pressman.

(3454) Pressman of fourteen years' experience, doing the general run of high-grade book and job work, half-tone and some color-process work, is desirous of relocating in Pennsylvania within easy reach of Pittsburgh. Has held present position as head pressman in plant in the Northwest for the past four years. Would like to secure a steady position in plant of one or two cylinders and three or four platen, of any make. Has also done considerable work on linotype, Models 1, 3 and 5. Steady worker, and has no bad habits.

Seeks Opportunity for Advancement.

(3455) An ambitious young man, twenty-three years of age, having had eight years' experience in the printing business both in England and America, seeks an opportunity to better his position. Is familiar with various systems of cost-finding; has had experience in newspaper and job-printing plants; can operate monotype caster and keyboard, also the linotype; understands presses.

Opening for Working Foreman.

(3456) A plant in Pennsylvania is in need of the services of a first-class working foreman who can take full charge of the shop. Plant consists of four job presses, power cutter, punching-machine, perforator, etc., with an abundance of up-to-date type. Cylinder press will probably be installed shortly. First-class working conditions. Owner desires to devote entire time to business end and wants some one to look after the shop and see that the work is carried through properly. Opportunity to advance will be given the right man.

Newspaper Man Seeks Larger Opportunity.

(3457) Thirty-four years of age, having been engaged in country newspaper work for the past twenty years in all capacities up to editor and business manager. Graduate of I. T. U. Course, and a constant student of helps on printing. Would like position where his experience could be used to advantage and where opportunity is offered for further development and advancement. Prefers Central States, but will go elsewhere. Has been in present position six years, most of that time having full charge of all details of the business.

Opportunity for Salesman or Partnership.

(3458) An opportunity is offered, either as salesman or partner, to a man who can help build up a business in Tennessee. Plant involves a little over \$6,000, and consists of three cabinets and nine stands of type and other materials, pony cylinder, two job presses, paper-cutter, wire-stitcher, and other necessary equipment. Rent and other expenses are low.

Two-Thirds Operator Seeks Opportunity to Finish Apprenticeship.

(3459) Has had experience on intertype and linotype machines in newspaper offices, and can set from one to two galleys an hour with clean proofs. Can also feed press and do some hand composition. Would like opening in good newspaper or job-printing office, preferably in the South, where he can finish time on machine and gain speed in hand composition. Steady and reliable. Good references.

THE INLAND PRINTER

A. H. MCQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 57.

JUNE, 1916.

No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouvierie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDLER, Nürnbergerstrasse 18, Leipzig, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGESTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.

BUSINESS OPPORTUNITIES.

PRINTING BUSINESS AND PLANT FOR SALE in western Canadian city; machinery consists of linotype, 2 cylinders, 1 Colt, 4 platen, folding machines, power cutter, power stitche, punching machine, perforator, etc., with type and bindery; whole plant almost new; have on books best customers in city; this is a splendid chance for the right parties to get a right start in the West; but must have cash to handle deal; private reason for selling. For further particulars apply C 143.

ADVERTISING CONCERN WANTS PRINTING CONNECTIONS with printer located between 25 and 100 miles of Chicago. Connection to consist of our furnishing our own work such as catalogues, booklets, folders, etc., and soliciting other work on commission basis. Printer must be equipped to handle good work at right prices. Correspondence solicited. C 148.

WE CAN SELL YOUR MACHINERY.—For 18 years we have been successful agents for established manufacturers of printing-presses and allied machinery; our present added facilities and efficiency place us in a favorable position to also handle your machinery, as sole agents, or within a specified territory. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE—Exclusive job plant in northwest Pennsylvania town of 7,500; present proprietor has conducted same for 18 years and built a first-class business without soliciting; equipment strictly modern; owner's vision is rapidly failing, but will not give the shop away; price, \$4,500 cash; this proposition will bear closest investigation. C 147.

FOR SALE—Modern job office in business district of St. Louis that will make money for right party; 2 new presses and full equipment; nice fixtures; low rent; plant invoices at \$2,500; will sacrifice for quick sale; other business needs my entire time. L. S. FRANK, 619 North 8th st., St. Louis, Mo.

WANTED—Experienced practical printer to take full charge of plant near Chicago; business growing rapidly and needs good man with small capital to be used in adding to the plant; complete information given. PUBLICATION BUREAU COMPANY, Home Insurance bldg., Chicago.

FOR SALE—Well-equipped job-printing office established 6 years; invoices over \$3,500; low rents; plant doing a good line of mail-order printing throughout Ohio; if sold at once, at a bargain; reason—other business interests. E. D. BLACET, Mgr., Painesville, Ohio.

FOR SALE—One-man print-shop; good going unsolicited business; everything practically new; centrally located in city of 25,000; low rent; 3 living-rooms in connection; ideal proposition for man and wife; reason—ill health; \$800 cash. C 129.

FOR SALE—The only job office in a Wisconsin city of 10,000, doing a business of \$750 per month; modern equipment that is less than 4 years old; more business than office can handle; best reasons for selling. Write for description. C 118.

FOR SALE—Job-printing plant in live Ohio town of 5,000; annual business \$7,000; will pay for itself in one year; splendid opportunity for young man. Write for particulars. C 116.

FOR SALE—A job-printing business, established 20 years, in county-seat of 20,000 of Indiana; \$3,500; reason—age of owner. C 130.

FOR SALE OR RENT—Job-print plant complete; easy terms. B. S. TAYLOR, Station "A," New Haven, Conn.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE—Two No. 0000 Miehle presses, take sheet 44 by 60, nearly new, fine condition, with Cross Automatic feeders—an unusual bargain; one New Jersey wire stitche, $\frac{1}{8}$ inch, fine condition; one Mentges folder, 3 or 4 folds, sheet size 18 by 24 to 32 by 44; one Whitlock Pony cylinder press, bed 27 by 31; one Belknap rapid addressing machine; one proof-press 16 by 30. Write for prices. E. R. PHILIP, Elmira, N. Y.

DISSOLVED RELIEF OVERLAYS

FOR HALFTONE PRINTING

Indestructible

Non-Shrinkable

Reliable

All Progressive Printers investigate. Shopright reasonable. Send for sample and terms.

121 Oklahoma Avenue
Milwaukee, Wisconsin

OVERLAY PROCESS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BRONZING MACHINE, Fuchs & Lang make, 14 by 25 sheet. Mounted on movable platform, complete with motor and starting box. Speed, 1,800 sheets per hour; first-class operating condition. Buying larger machine reason for selling. Price \$225, crated for cars. St. Louis. H. C. LEFLER, 6116 Berlin av., St. Louis, Mo.

REBUILT PRESSES, capacity of all sizes of newspaper and job work. Write me your requirements and I will furnish illustrations and details that will interest you. C. FRANK BOUGHTON, 17-23 Rose st., New York city.

FOR SALE — One No. 2 Miehle press, size of bed 36 by 50, 4 rollers, all extras; also Universal and 10 by 15 Chandler & Price presses; all machines in good shape. Apply THE SCHARF TAG & LABEL CO., Ypsilanti, Mich.

FOR SALE — Presses: 26 by 34, 33 by 48, 46 by 62 Miehles; 43 by 56, 46 by 62 Huber-Hodgman; 42 by 56 Huber; 46 by 62 Century; send for lists. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

GOLDING PRESSES — 8 by 12, 10 by 15, 12 by 18, and 15 by 21; they are practically new in condition and appearance; also all sizes cylinder presses; send for list. PRESTON, 49A Purchase, Boston.

FOR SALE — Whitlock cylinder press; positively good as new; will print sheet 30 by 44; will sell very cheap. Write THE OIL REVIEW PUBLISHING CO., Sistersville, W. Va.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — 8-page Campbell newspaper press, with complete stereotype outfit; good condition; cheap. LAKE COUNTY PRINTING & PUB. CO., Hammond, Ind.

FOR SALE — One Christensen automatic saddle stitcher in good condition; very cheap for cash. CHAS. L. MOYER & CO., 605 South Clark st., Chicago, Ill.

FOR SALE — Homeopathic publication, 43 years old, second-class privilege, good reputation. PUBLICATION BUREAU, 521 Home Insurance bldg., Chicago.

WHITLOCK TWO-REVOLUTION PRESS, size of bed 29 by 42; 4-roller; a big bargain. PRESTON, 49A Purchase, Boston.

PRINTERS' ROLLER MACHINERY OUTFIT — A great bargain for immediate sale. CLARKSON GLUE CO., Chicago.

FOR SALE — Miehle presses: 62-56-50-48-46-42 and 34 inch. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

HELP WANTED.

Bindery.

EXPERIENCED BINDER, ruler and blank-book maker wanted as foreman in business established 50 years; general work, including law books and complicated blanks; write fully, giving age and references. C 146.

Composing-Room.

LINOTYPE OPERATOR WANTED — To the first operator that convinces me that he can run my one-machine plant, I offer a steady position and an opportunity to invest in a profitable business; give full particulars as to ability, experience, salary, etc. LINOTYPE, 149 Goulding av., Buffalo, N. Y.

WANTED — High-grade commercial job compositor to take position as assistant foreman and layout man with a concern doing only the better class of commercial catalogue and direct-by-mail advertising printing; to such a man we can offer a permanent position. C 127.

Managers and Superintendents.

WANTED — Foreman; all-around utility man; up-to-date weekly and job plant in live New York State town; must have A-1 recommends; an opportunity for an energetic married man to secure a better position; give complete information first letter. C 119.

Pressroom.

WANTED — Harris pressmen, experienced on S-1 two-color 15 by 18 automatic; no others need apply; steady work, highest wages; 48-hour shop; no labor trouble. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

INSTRUCTION.

LINOTYPE INSTRUCTION — 18 Mergenthalers; evenings, \$5 weekly; day course, 6 to 9 hours, 12 weeks, \$80; six months' course \$150; 9 years of constant improvement; every possible advantage; opportunity for printers to earn on tuition; call or write. EMPIRE MERTENTHALER LINOTYPE SCHOOL, 133-135-137 East 16th st., New York city.

MISCELLANEOUS.

BOOKBINDING COUNSELLOR AND ENGINEER. Binderies systematically arranged; information and advice concerning new equipment, suggestions for organization and cost finding, given; constructive criticism. JOHN J. PLEGER, Author of "Bookbinding and Its Auxiliary Branches," "Some Inconsistencies in Bookbinding," "Some Incongruities in Binding Styles," care INLAND PRINTER, Chicago.

PERSON'S LOGOTYPES are displacing machine composition; investigate before buying a machine; 15 cents per pound allowed for old type. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

SITUATIONS WANTED.

All-Around Men.

WORKING FOREMAN — Steady in habits; first-class, all-around job man, make-up, stoneman, proofreader; accurate at cast-up, good layout man, etc.; accustomed to high-class work; married; prefer situation in or near Chicago; medium cylinder shop. C 151.

Bindery.

BOOKBINDER — All-around binder and blank-book maker, good executive ability, desires to connect with live concern; married and temperate; wants permanent position; any one wishing a man of the above qualifications and a producer address W. F. LINSCOTT, 1110 ave. "M," Miami, Fla.

BINDERY FOREMAN, also a practical man at all branches, would like position in Middle or Western States; references; salary \$25. C 131.

BOOKBINDER, first-class finisher, stamper, forwarder, marbler and gilder, wants position; loose-leaf, blank books and edition. C 1.

FIRST-CLASS RULER wants steady situation; also forwarder and finisher. C 150.

Composing-Room.

WEEKLY AND JOB FOREMAN — All-around printer, expert on linotype, Protestant, married and temperate, desires change July 1; a location in New York, Pennsylvania or New England, with opportunity to buy an interest, preferred; positively no money invested first year. C 136.

LINOTYPE OPERATOR, union, with 7 years' experience, seeks position on county-seat daily; working conditions, machines and equipment, salary, chances for permanency after adjustment, will all be considered; state requirements in detail. C 140.

LINOTYPE OPERATOR — Former practical printer, ad. and job, having 3,500 to 4,000 speed, wishes position anywhere. H. K., 712 39th st., Brooklyn, N. Y.

SITUATION WANTED — By printer capable of handling the better grade of display; nothing too complicated; 23 years' experience; union. C 149.

COMPETENT STONEMAN — 7 years' experience; swift, sober and steady, union; no preference as to location. C 122.

COMPOSITOR — Job and ad. man; union; age 42; can handle small shop; Middle West; permanency desired. C 126.

MACHINIST-OPERATOR wants position; reliable and can be trusted with taking care of machine. C 972.

Engravers.

EXPERT PHOTOENGRAVER wants position; capable of taking charge; understands everything in photoengraving, colorwork included. C 138.

Managers and Superintendents.

A COMPOSING-ROOM FOREMAN or complete-plant superintendent, who has shown that he has the mental grip to hold in order a great mass of detail, keeping each unit to the maximum of efficiency without getting busy, is now open to negotiate for either of these positions with some large house in the East or the Middle West; applicant has had 10 years' experience as an executive in several of America's best plants; 3 years specimen designer and printer for The Inland Type Foundry; one of the first instructors in display composition in The Inland Printer Technical School, and, continuously ever since, an ardent student of everything that pertains to distinctive printing and its profitable production; lately foreman-superintendent of the Taylor & Taylor plant, San Francisco; has never been called upon to resign an executive position, and, to guarantee stability, would agree to sign a five or ten year contract if satisfactory; salary \$40 or better, depending upon locality and responsibilities. C 133.

MANAGING SUPERINTENDENT of large publishing house, book and magazine, will consider proposals from first-class growing concerns to fill similar position; able executive, thoroughly experienced, and can produce results through efficiency and economical direction. C 114.

Megill's Patent

SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT

Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street
From us or your dealer. Free booklets.

Megill's Patent

DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

PRESSROOM FOREMAN, thoroughly experienced in all classes of work and handling of help; at present employed but desirous of making a change; have been nine years with present employer; city or country. C 134.

DESK OR WORKING FOREMAN—Printer-pressman, young man, married, sober and reliable; I am looking for a house where native ability and hard work count in a substantial way. C 124.

FOREMAN—Working or desk; prefer medium or large office; 5 years' experience; age 32; sober and reliable. C 123.

Miscellaneous.

OPPORTUNITY to associate with reputable concern wanted by young woman experienced in every branch of stationery manufacturing; printing, lithographing, engraving, etc., and stock estimator; outside saleswoman, etc.; controls trade. C 139.

Pressroom.

PRESSMAN, reliable on cylinders and jobbers in half-tone, commercial and color work, wishes permanent position; married, union. C 938.

Proofroom.

PROOFREADER, top-notcher; union; will go anywhere. C 144.

Rotogravure.

ROTOGRAVURE EXPERT seeks executive position in a new plant starting up or one already established; many years' experience at all branches of the trade in Europe and America; can install and manage etching department; will go anywhere opportunity presents; 25 years old, married. C 135.

Stock Cutters.

PRINTING-HOUSE PAPER-CUTTER AND STOCKMAN, exceptional ability; familiar with various paper grades and all detail work pertaining to stock and cutting department; volume of work permitting—fully capable of handling shipping in connection; married, age 43; moderate wages. C 91.

WANTED TO PURCHASE.

THE F. C. DAMM CO., 701 S. La Salle st., Chicago, pays cash for used linotype machines.

WANTED—Two secondhand Model 1 Linotype machines for cash. C 90.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters—covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9½ by 4), Panama Canal in three sizes—all maps in three colors, water in blue, mountains in relief, and all railroads named in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; send for sample to-day; same series in post-cards; printers wanted to take up our agency in their cities. L. L. **POATES PUBLISHING COMPANY**, 20 N. William st., New York.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. **CHAS. L. STILES**, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronzing Machines.

THE FUCHS & LANG MANUFACTURING COMPANY, 119 West 40th st., New York city; 120 W. Illinois st., Chicago, Ill.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 100 sizes and styles of calendar-pads for 1917; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.—See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O. COMPANY, 632 Sherman st., Chicago. Write for estimates.

Time saved on every operation
Send for descriptive circular
Patent applied for
Made and for sale only by
F. J. BONN, 362 Pearl Street, New York

ALWAYS-SET STATIONARY-GUIDES
MITERING MACHINE
Approved and adopted by many leading printers of New York
Sent by Parcel Post **\$11.50**
on Receipt of Price

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER—Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

KEYSTONE TYPE FOUNDRY—Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPER PLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

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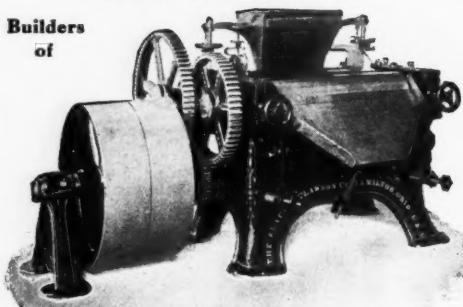
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ETC., REQUIRED BY THE ACT OF CONGRESS
OF AUGUST 24, 1912.**

Of (insert title of publication) THE INLAND PRINTER, published (state frequency of issue) monthly at (name of postoffice and State) Chicago, Illinois, for (state whether for April 1 or October 1) April 1, 1916.

State of Illinois, ss.
County of Cook.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared A. H. McQuilkin, who, having been duly sworn according to law, deposes and says that he is the (state whether editor, publisher, business manager or owner) editor of (insert title of publication) THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Name of Publisher — The Inland Printer Co., Inc.	Postoffice Address. Chicago, Illinois.
Editor — A. H. McQuilkin.	LaGrange, Illinois.
Managing Editor — A. H. McQuilkin.	LaGrange, Illinois.
Business Managers — H. S. Browne.	Evanson, Illinois.

(If there are none, so state.)

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Estate of Henry O. Shepard, Deceased.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are (if there are none, so state):

There are no bonds nor mortgages outstanding.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and that this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

(Signature of editor, publisher, business manager or owner.)

(Signed) A. H. MCQUILKIN, Editor.

Sworn to and subscribed before me this twenty-eighth day of March, 1916.

[SEAL] (Signed) JAMES HIBBEN, Notary Public.

(My commission expires April 22, 1919.)

Form 3526 — Ed. 1916.

NOTE.—This statement must be made in duplicate and both copies delivered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster-General (Division of Classification), Washington, D. C., and retain the other in the files of the postoffice. The publisher must publish a copy of this statement in the second issue printed next after its filing.

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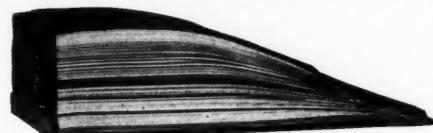
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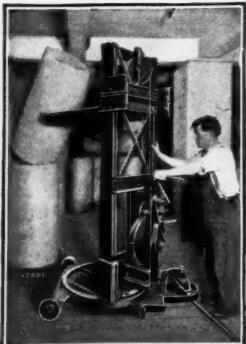


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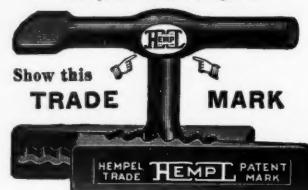
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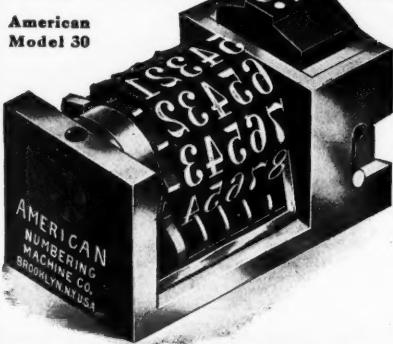
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It takes less material and time to make a thin shell than it does one of the proper thickness and the electrotyper who quotes a "low" price invariably "makes it up" on this item. This is discovered after the "cheap" plate has been on the press a very short time.

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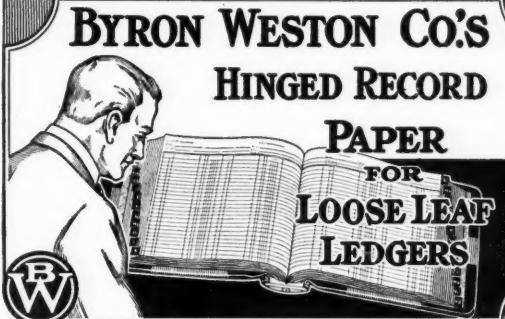
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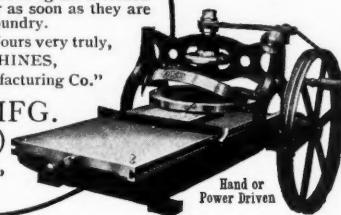
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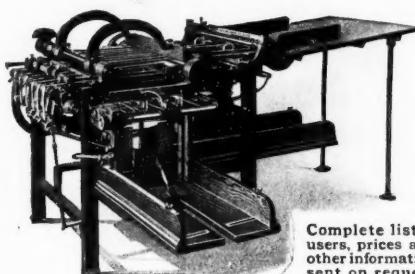
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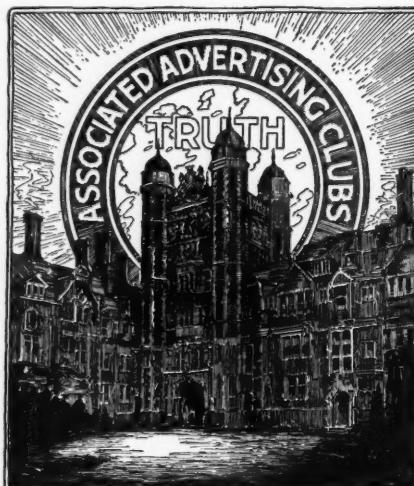
To-day, however, Advertising has come into its own. It is recognized as something greater than any Art or Science because it colors the whole fabric of life more intimately. It is a world-wide power for good in spreading the gifts and benefits of civilization among all the peoples of the earth.

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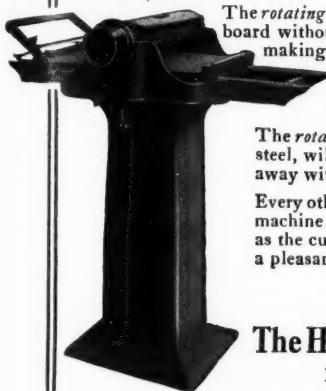
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The *rotating file* makes it possible for the manufacturers to guarantee every HOWARD machine to surface either metal or wood based cuts with absolute accuracy to the one-thousandth part of an inch, and leave the surface as smooth as though it had been sanded.



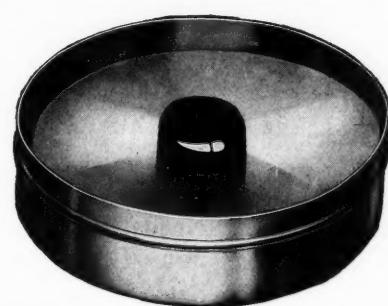
The *rotating file* will surface paper or straw-board without tearing or roughing it, thus making it possible to "build up" cuts from the bottom and then trim type-high—a feat impossible with a knife machine.

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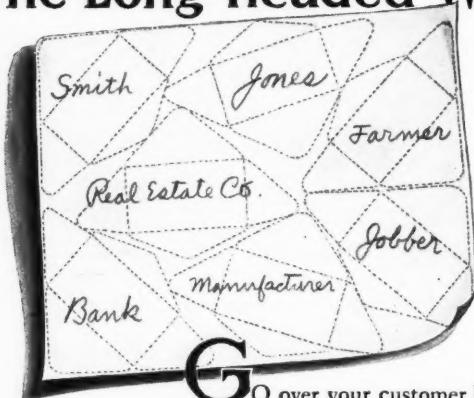
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In other words A ROUSE PAPER LIFT pays for itself in a short time and then the \$2.50 per day per press is "all velvet."

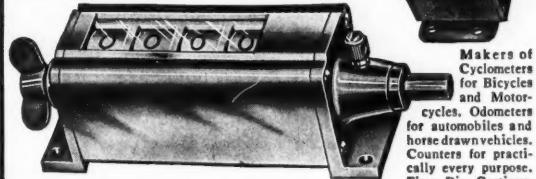
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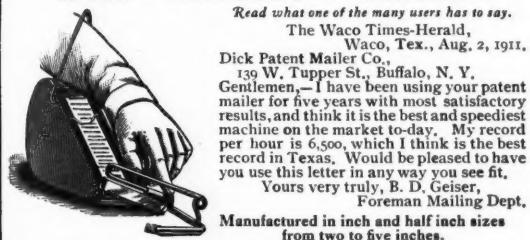
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and all Type Founders.



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service. Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

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Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped
with new and modern machinery, and in the hands
of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago



Have you received your copy?

**If you haven't received
your copy of this catalogue
send for it to-day. It offers
many practical suggestions
for improving your work
and your income.**

THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO

*If You Want to Build a Trade With the French
Printers, Send Your Catalogues
and Terms to the*

FONDERIE CASLON

(Paris Branch)

The Leading Importers of

American Machinery

For the French Printing Trade

Shipping Agents: The American Express Company

Fonderie Caslon, 13 Rue Sainte Cecile, Paris

Established January, 1894.



*Deals only with the Illustration side of Printing, but deals with
that side thoroughly. Post free, \$2 per annum.*

The Office of THE PROCESS MONTHLY

14 Farringdon Avenue

London, E. C.

AMERICAN AGENTS:

SPON & CHAMBERLAIN

123 Liberty Street, New York

Reduce the Cost

of operating your
paper cutters—keep
the knives keen and
smooth cutting—lessen
the need of grinding—
use the

CARBORUNDUM MACHINE KNIFE STONE

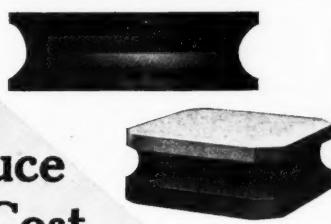
It does the work while the
blade is in the cutter.—A
few strokes of the stone
and the edge is there—the
blade will cut clean.

There is nothing harder,
sharper or faster cutting
than Carborundum.

—
*Your hardware man has the stones or
order direct, square or round, \$1.50.*

The Carborundum Company

Niagara
Falls,
N. Y.



More Business for the Printer Through Advertising

THIS PRINTER is getting a satisfactory volume of profitable business because of his knowledge of Advertising. He knows how direct-by-mail Advertising can be made to increase almost any business. Consequently his market for booklets, catalogues, "house" publications, post cards, circulars and letters is limited only by his energy and ability as a salesman of high grade service.

This printer was not a specialist in advertising in the beginning, as he was in printing. He had no more knowledge of the principles of Advertising than the average man picks up in an "offhand" way. However, he took a sensible view of it. He figured that the less he really knew about how Advertising could be used to boost the business of his patrons, the more it was costing *him* each month. He wasted opportunities, energy, time and material spent in selling and turning out piffling small jobs at no particular profit, when he might have been doing high-grade "long runs." He decided to study Advertising and Salesmanship in his spare time and apply to his business what he learned. He enrolled for the Course in Advertising in the International Correspondence Schools, and almost from the very beginning he began to see ways of developing business for his customers through more liberal expenditure on their part for printer's ink, paper, presswork and the labor and brains of himself and his employees.

The result with him, today, is that prosperity and an enlarged self-respect have replaced previous gloom and pinching to keep from "coming out the little end of the horn."

With *your* already wide knowledge of printing and publishing you can easily and quickly learn what you need to know about Advertising or Salesmanship, or both, through these I. C. S. Courses.

You can sell printing on a service basis, and business men will buy more and better printing from you, according to your ability to *show* them how they can use it profitably.

Advertising and Salesmanship are now taught as successfully as most other arts. The I. C. S. have helped thousands to obtain profitable knowledge of these subjects. The courses are practical, are made for spare-time training, and fairly scintillate with valuable business-building ideas.

A booklet of 96 pages on Advertising and one of 48 pages on Salesmanship, containing full information concerning these I. C. S. Courses, have been prepared. Either or both of these booklets will be sent to you without charge if you mark and mail the coupon. As there is no cost to *find out* about these matters, you would better do it today; the sooner you get this *free* information, the quicker you can profit by it, in case it looks good to you.

I. C. S., Box 7705, Scranton, Pa.

INTERNATIONAL CORRESPONDENCE SCHOOLS Box 7705, Scranton, Pa.

Without obliging me in any way, please send me your booklet containing complete description of the I. C. S. Course in

Advertising Check either or
 both, as desired

Salesmanship

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Street _____
and No. _____

City _____ State _____

Get the News of the Printing Industry Twice a Month

Every printer, whether he be employee or employer, should keep informed of the activities of the printing and publishing industries.

The AMERICAN PRINTER

(now published twice a month) in addition to an attractive and instructive section on the theories and practices of good printing, gives its readers with every issue fifty columns of snappy news matter displayed in a fine style of news typography.

The subscription price has not been increased — \$3.00 a year in the United States and \$3.50 in Canada. Sample copies 20 cents each.

Let us add your name to our list.

Oswald Publishing Company

344 West Thirty-Eighth Street, New York

To Sales Promoters of Printing Office Supplies

You know how valuable it would be to you to know the name and address of those in the trade on the Pacific Coast who are contemplating the purchase of a press, cutting machine, folder, or other new devices or supplies for making money or turning out up-to-the-minute pieces of printing;

You know how valuable it would be to you to have your catalogs and price-lists (or your personal salesman) placed in the hands of — or at the personal service of — prospective purchasers on the Pacific Slope;

But you think such valuable service would cost you a great deal of cold cash — so much that your firm could not afford it.

Then you are mistaken!

Any sales manager can have this valuable service by becoming a regular patron of the advertising columns of THE PACIFIC PRINTER & PUBLISHER.

From every city and from most of the towns on the Coast The PACIFIC PRINTER & PUBLISHER receives reports of contemplative buyers, exchangers, inquiries regarding machinery and supplies, etc., etc.

The printers and publishers on the Coast know they can secure unbiased information from The PACIFIC PRINTER & PUBLISHER as to the best list of articles to buy.

And considering the expense of printing and circulating The PACIFIC PRINTER & PUBLISHER, being the *only* periodical of its kind on the Coast — and having a good circulation in Hawaii and the Philippines, in China, Japan and the East Indies — the space rates charged advertisers are extremely moderate.

Write us for further details on how you can follow this up — and make more money.

Subscription Rates: \$3.00 a year; Canada, \$3.50; Foreign, \$3.75.

The Pacific Printer & Publisher San Francisco, California

The Printing Art "The Fashionplate of Printerdom"

THIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9 x 12 inches. It has over one hundred pages every month. The annual subscription price is \$3 in advance; single copies 30 cents. Foreign price, \$5 per year, including postage. Canadian subscriptions, \$3.75 per year.

SPECIAL OFFER

In order to acquaint you with The Printing Art, send 10 cents in postage and mention this advertisement and we will mail you a specimen copy.

ISSUED BY

THE UNIVERSITY PRESS
CAMBRIDGE, MASS.

THE BEST SPECIAL

Works for Lithographers

ETC., ARE THE

ALBUM LITHO — 26 parts in stock, 20 plates in black and color, \$1.50 each part.

AMERICAN COMMERCIAL SPECIMENS — three series, 24 plates in color, \$3.50 each series.

PICTURES IN COLOR, \$4.50.

TREASURE OF GRAPHIC ARTS — 24 folio plates in color, \$4.50.

TREASURE OF LABELS — the newest of labels — 15 plates in color, \$3.00.

"FIGURE STUDIES" — by Ferdinand Wüst — second series, 24 plates, \$3.00.

AND THE

FREIE KÜNSTE

SEMI-MONTHLY PUBLICATION

This Journal is the best Technical Book for Printers, Lithographers and all Kindred Trades. Artistic supplements. Yearly subscription, \$3.00, post free; sample copy, 25 cents.

Published by JOSEF HEIM, Vienna VI. / i Austria

The Best and Largest German Trade Journal for the Printing Trades on the European Continent

Deutscher Buch- und Steindrucker

MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. Manufacturers and dealers in Printers' Supplies who wish to introduce or extend their business on the European Continent will find this publication a good medium for advertising.

Yearly subscription for foreign countries, \$3.75 — post free.

Sample copy, 25 cts.

Deutscher Buch- und Steindrucker

ERNST MORGENSTERN

19 Dennewitz-Strasse :: :: :: BERLIN, W. 57, GERMANY

TABLE OF CONTENTS

JUNE, 1916

PAGE	PAGE
APPRENTICE PRINTERS' TECHNICAL CLUB:	
Too Much Copy.....	357
Bindery Production Record Campaign Creating Keen Interest.....	392
BOOKBINDING:	
Bookbinding in Printing Establishments. 369	
Paper Operations—Jogging Large Sheets of Paper	369
BOOK REVIEW:	
Decorative Design, A Text-Book of Practical Methods	392
Industrial Arts Index.....	392
Language Work in Elementary Schools. 391	
Printing Trades, The.....	391
Breaking the Ice (illustrated).....	321
Composing-Room of Perpetual Daylight (illustrated)	380
Constructive Organization	339
CONTRIBUTED ARTICLES:	
Breaking the Ice (illustrated).....	321
Composing-Room of Perpetual Daylight (illustrated)	380
Gally, Merritt, Printer-Inventor.....	348
Inefficient Proofreading	346
Master Minds of Type and Press: Bullock, William	371
Goss Brothers, The.....	372
Monthly Statement, Energizing the.....	334
Old Bill Discourses on "The Kids".....	395
Printing as a Means of Education.....	325
Reputation, A Neglected Asset of the Printing Business — Continued	388
Specialty-Printing Problems and How to Overcome Them — No. 5.—Printing Size-Stickers for Shoe Manufacturers (illustrated)	330
Type-Faces Used in Modern Advertising (illustrated)	377
CORRESPONDENCE:	
Appreciation and Criticism.....	342
Honor to Whom Honor Is Due.....	342
International Typographic Art Exchange	342
COST AND METHOD:	
Accuracy in Order-Taking a Necessity..	373
Keeping Up to Date.....	375
Large and Small — City and Country..	373
Odd Sheets, The.....	376
Page-Cord Economy	374
Country Editor and the Mail-Order House, The	341
EDITORIAL:	
Constructive Organization	339
Country Editor and the Mail-Order House, The	341
Freedom and the Trade Union.....	340
Offices	339
Please Answer	339
Quirk, Mr. Nick J., and Timothy Cole.....	339
Self-Limitations	339
Unanimity	339
Foreign Graphic Circles, Incidents in.....	343
Freedom and the Trade Union.....	340
Gally, Merritt, Printer-Inventor.....	348
Government Co-operation with the Trade Press	381
Government Printery, The Sad State of a.	347
ILLUSTRATIONS:	
Industries Illustrated — In a Bronze-Foundry — No. 11.—Waxing the Mold, by Carl Scheffler.....	338
Mergenthaler Linotype Company's Exhibit at the Waldorf-Astoria.....	402
Nason Creek, Berne, Washington, Two Miles East of Cascade Tunnel.....	395
Poster Designed for Soliciting Funds for the Allies' Hospital.....	370
Profits and Orders.....	384
Views Taken in Garfield Park, Chicago. 347, 383	
ILLUSTRATIONS — <i>Continued</i> :	
Winter in the Park.....	375
Winter Scenes in Douglas Park, Chicago	351, 372
Incidents in Foreign Graphic Circles.....	343
Increased Cost of Printing, The.....	387
Inefficient Proofreading	346
JOB COMPOSITION:	
House-Organ, A Notable.....	354
Squared Groups	353
LINOTYPE USED IN AUSTRALIA FOR RAISING WAR FUNDS	379
MACHINE COMPOSITION:	
Delivery-Slide Link Disconnects.....	393
Double-Justification Matter on One Slug.	394
Gasoline Burner Causes Trouble.....	393
Locking-Bar Interferes with Keybar.....	394
Slugs Withdrawn by Matrices	394
Transposition, Testing for Cause of.....	393
Master Minds of Type and Press: Bullock, William	371
Goss Brothers, The.....	372
Monthly Statement, Energizing the.....	334
NEWSPAPER WORK:	
Model Special Edition, A.....	386
Review of Newspapers and Advertisements	386
Some Subscription Problems.....	385
OBITUARY:	
Clay, John, M.A.....	404
Manz, Jacob	404
Poole, Stephen Kendall.....	404
Skiles, G. M.....	404
Offices	339
Old Bill Discourses on "The Kids"	395
PLEASURE ANSWER	339
PORTRAITS:	
Gally, Merritt	348
McGlashan, Miss Ximena.....	337
Straley, William Thomas.....	396
PRESSROOM DEPARTMENT:	
Half-Tone Printing on Offset Paper.....	382
Make-Ready, Preparing Forms for.....	383
Oiling Rollers to Prevent Ink Drying Over Night	382
Rollers Have Become Hard.....	382
Should Rollers Be Coated with Oil?	383
Tympan to Save Time in Make-Ready	382
Warped Mounts Cause of Wear on Plate Edges	382
PRINTING AS A MEANS OF EDUCATION	325
PROCESS ENGRAVING DEPARTMENT:	
American Institute of Graphic Arts, The	351
Brief Replies to a Few Queries	352
Coins as Weights	350
Engravers Should Be Boosters	350
Eyesight of Processworkers	351
Half-Tone Posters	351
Photoengravers' Convention in Philadelphia	352
Prints on Zinc for the Offset Press	350
Rolls for Rotary Photogravure	352
Three-Color Etcher Seeks Employment	352
Why the Increased Cost of Zinc?	350
Will Line-Engraving Return?	352
PROOFROOM DEPARTMENT:	
"Affect" and "Effect"	345
Consistency	345
Grammar	345
Inefficient Proofreading	346
Time in Figures	345
Where the Reader Did Right	345
Quirk, Mr. Nick J., and Timothy Cole	339
REGULATION OF ELECTROTYPEING SOLUTIONS	370
REPUTATION, A NEGLECTED ASSET OF THE PRINTING BUSINESS — <i>Continued</i>	388
SPECIMEN REVIEW	359
SPECIALTY-PRINTING PROBLEMS AND HOW TO OVERCOME THEM — NO. 5.—PRINTING SIZE-STICKERS FOR SHOE MANUFACTURERS (ILLUSTRATED)	330
THE MAN AND THE FIELD	405
THE WORD AND THE PRINTER:	
Half-Tone Screens and Their Relative Usefulness	365
Illustrations the Advertiser Ought to Use, The	365
TRADE NOTES:	
American Association of Journalism Teachers	403
American Press Guard Company Moves to Grand Rapids	397
American Proofreader, The — A New Publication	397
Baird Printing Company, Annual Banquet of the (illustrated)	399
Barnhart Brothers & Spindler Report Increased Business	399
Bond-Paper Used for Proofs	398
Commercial Artists Form Organization (illustrated)	401
Commercial Paper & Card Company to Enlarge	402
Crane Veteran League, First Banquet of the	397
Culbertson, Dwight C., with Henry Lindenmeyer & Sons	397
Fractions, New Device for Making (illustrated)	398
Golf and Baseball Cuts	397
Howard Rotary Type-High Trimming-Machine, The	397
Illinois Country Press, First Annual Conference of the	403
International Association of Teachers of Printing, Eastern Section	399
Intertype Exhibit at Waldorf-Astoria	401
"Like the Jewels in a Watch"	397
Lindley Box & Paper Company to Erect New Plant	397
Lino-Tabler Composition, New Method of (illustrated)	398
Linotype Display Advertising Figures	402
Litigation Regarding Methods and Apparatus for Producing Raised Printed Matter	403
National Editorial Association, Thirty-First Annual Meeting of the	398
Pease, Spencer A	397
Pittsburgh Typothete, Notes of Interest from the	403
Poster-Stamp Shipping-Labels	401
Sensiba Ink-Fountains and Economy Ink-Containers (illustrated)	400
Sherwin-Williams Company Met the Dye Shortage, How The	402
Strempl, E. R., with John Thomson Press Company	397
Testing the Covering Qualities of Ink	403
The Chicago Printer Consolidated with The American Printer	398
Thomson, John, Press Company to Handle Universal Type-Making Machine	400
United Typothete and Franklin Clubs of America, News Items from Headquarters of	400
White, L. & I. J., Company, Change in Management of	399
Wisconsin Conference on Printing and Newspaper Publishing	399
TYPE-FACES USED IN MODERN ADVERTISING (ILLUSTRATED)	377
UNANIMITY	339

Middle-Aged Comps. as Operators

Twenty-five years ago almost everybody thought that the life of a linotype operator would terminate at forty or forty-five years. The fallacy of that prediction can be proved by any person who cares to give a few hundred operators of to-day "the once over."

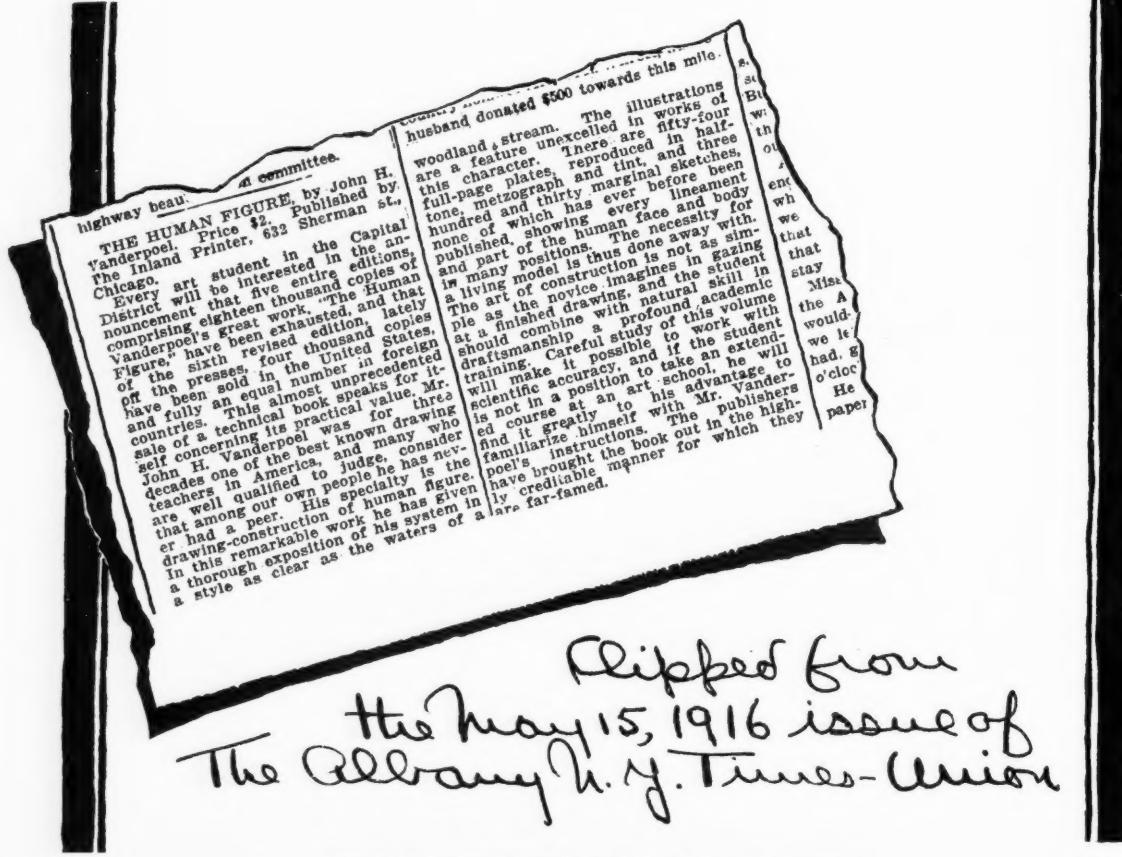
Another hoary notion was that men could not learn to operate the linotype after they had passed thirty-five or so. Time has given that idea a knock-out blow.

If you are a middle-aged hand compositor and see better wages or a steadier or more desirable job in front of you as an operator than as a hand compositor, don't let the bugaboo of your age interfere with your ambition. The chances are that all you need to overcome the obstacles made large by tradition is a little courage.

Anyhow, write us a letter stating the facts in your case, and we will be glad to advise you—not so much as a seller of linotype education, but rather as a well-wisher of every ambitious compositor.

INLAND PRINTER TECHNICAL SCHOOL

632 Sherman Street, Chicago, Illinois





When you ask* for information about the I. T. U. Course you get this book which contains an interesting, amusing story with a moral.

—but you get more too:

You are given evidence, taken from innumerable letters voluntarily sent in, that shows how ordinary compositors—who a short time ago were “plugging along” as you now are—have made themselves worthy of the “better” jobs they are enjoying to-day.

—and in addition:

You are given details that prove it's just as possible, easy and inexpensive *for you* to “get out of the rut” as it is, or was, for the many other *better paid* men in the Trade.

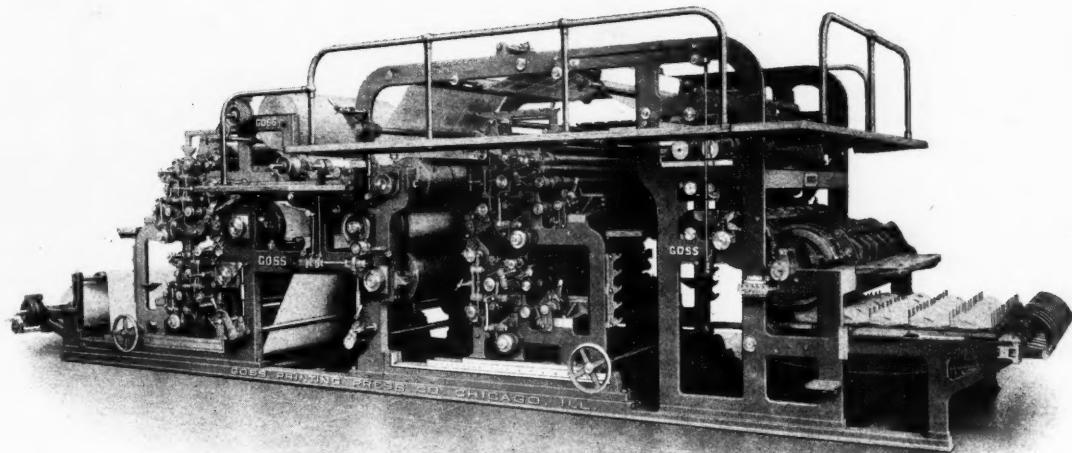
*Do it to-day—on a post-card. ADDRESS THE I. T. U. COMMISSION, 632 SHERMAN STREET, CHICAGO



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

INDEX TO ADVERTISEMENTS.

	PAGE		PAGE
Acid Blast Process.....	418	Franklin Co.	424
American Autopress Co.	310	Freie Künste	428
American Electotype Co.	426	General Adhesive Mfg. Co.	416
American Folding Machine Co.	298	Globe Engraving & Electotype Co.	418
American Numbering Machine Co.	415	Globe Type Foundry.....	414
American Pressman.....	416	Golding Mfg. Co.	302
American Printer.....	428	Goss Printing Press Co.	Cover
American Steel & Copper Plate Co.	419	Hamilton Mfg. Co.	294
American Steel Chase Co.	417	Hampshire Paper Co.	296
American Type Founders Co.	318	Hancock, H. H.	413
Anderson, C. F., & Co.	421	Hartnett, R. W., Co.	417
Away, H. B.	417	Hellmuth, Charles	421
Art Reproduction Co.	414	Hempel, H. A.	414
Associated Advertising Clubs of the World	422	Horton Mfg. Co.	317
Babcock Printing Press Mfg. Co.	290	Howard Machine Co.	422
Barnhart Bros. & Spindler.....	419	Huber, J. M.	424
Barton Mfg. Co.	408	Ideal Coated Paper Co.	318
Beekman Paper & Card Co.	417	Illinois Electotype Co.	414
Berry Machine Co.	304	Imperial Engraving Co.	416
Black-Clawson Co.	410	Inland Printer Technical School.	430
Blatchford, E. W., Co.	414	International Correspondence Schools.	427
Blomgren Bros. & Co.	414, 421	I. T. U. Commission.....	431
Bonn, Francis J.	408	Intertype Corporation	309
British Printer.....	416	Jaenecke Printing Ink Co.	319
Brock & Rankin.....	425	Jones, Samuel, & Co.	419
Brown, Paul.	417	Juengst, Geo., & Sons	308
Burrage, Robert R.	409	Kast & Ehinger.....	421
Butler, J. W., Paper Co.	289	Kidder Press Co.	317
Cabot, Godfrey L.	417	Kimble Electric Co.	308
Campbell Printing Press Repair Parts Co.	416	King, Albert B., & Co.	416
Carborundum Co.	427	Kohl & Madden Mfg. Co.	414
Challenge Machinery Co.	302	Langston Monotype Machine Co.	300
Chambers Bros. Co.	316	Latham Machinery Co.	313
Chandler & Price Co.	413	Lead Mould Electotype Foundry.	416
Chicago Steel & Wire Co.	415	Manz Engraving Co.	414
Cleveland Folding Machine Co.	313	Megill, Edw. L.	407
Colonial Co.	417	Meisel Press Mfg. Co.	309
Crane Mfg. Co.	412	Mergenthaler Linotype Co.	Cover
Crane, Z. & W. M.	432	Miehle Printing Press & Mfg. Co.	293
Davenport Mfg. Co.	419	Miller Saw-Trimmer Co.	319
Delphos Printing Press Co.	315	Mittag & Volger.....	414
Deutscher Buch- und Steindrucker.....	428	Monitor Controller Co.	423
Dewey, F. E. & B. A.	312	Multisize Rotary Press Co., Ltd.	297
Dexter, C. H., & Sons.	423	Nashua Gummied & Coated Paper Co.	312
Dexter Folder Co.	291	National Lithographer	413
Dick, Rev. Robt., Estate.	425	National Machine Co.	417
Dinse, Page & Co.	415	New Era Press.....	417
Dorman, J. F. W. Co.	414	New York Printing Machinery Co.	417
Durant, W. N. Co.	416	New York Revolving Portable Elevator Co.	414
Duro Overlay Process.	406	Oliver Typewriter Co.	295
Emboso Sales Co.	305	Oswego Machine Works	305, 307, 311
Embossograph Process Co.	425	Pacific Printer & Publisher.	422
Feuerstein, S. B., & Co.	416	Parker, Thomas & Tucker Paper Co.	413
Fonderie Caslon	426	Parsons Paper Co.	411
		Penrose, A. W., & Co., Ltd.	414
		Pioneer Paper Stock Co.	417
		Pollock's News	417
		Printers Art Service.....	416
		Printing Art	428
		Process Engraver's Monthly.	426
		Progress Mfg. Co.	312
		Queen City Printing Ink Co.	292
		Radtke, W. E.	406
		Redington, F. B., Co.	417
		Regina Co.	417
		Riessner, T.	417
		Ringler, F. A., Co.	419
		Riteway Machine Works.	417
		Roberts Numbering Machine Co.	425
		Roberts, Percy	416
		Rouse, H. B., & Co.	425
		Scott, Walter, & Co.	303
		Sensiba Mfg. Co.	301
		Seybold Machine Co.	299
		Shepard, The Henry O., Co.	416, 420
		Sinclair & Valentine Co.	411
		Sparks & Co., Ltd.	416
		Sprague Electric Works.	304
		Standard High-Speed Automatic Job Press.	312
		Star Tool Mfg. Co.	304
		Stauder Engraving Co.	304
		Stokes & Smith Co.	307
		Sullivan Machinery Co.	414
		Swift, Geo., Jr.	414
		Type-Hi Mfg. Co.	419
		Ullman-Philpott Co.	423
		Ullman, Sigmund, Co.	Cover
		United Printing Machinery Co.	311
		Universal Fixture Corporation.	421
		Vandercrook Press	314
		Veeder Mfg. Co.	425
		Wagner Mfg. Co.	414
		Want Advertisements	406
		Wesche, B. A., Electric Co.	417
		Western States Envelope Co.	424
		Westinghouse Electric & Mfg. Co.	319
		Weston, Byron, Co.	415
		Wetter Numbering Machine Co.	413
		White, James, Paper Co.	413
		White, L. & I. J., Co.	316
		Whitlock Printing Press Mfg. Co.	306
		Wiggins, John B., Co.	413



THE GOSS MAGAZINE PRINTING AND FOLDING MACHINE No. 39-K

Prints from one roll of paper 60 inches wide. Circumference of plate cylinder, 54 inches. Size of page, 10 inches long by 6 $\frac{3}{8}$ inches wide. Printed matter 8 $\frac{3}{16}$ inches long by 5 $\frac{3}{16}$ inches wide. Diameter of plate cylinder without plates, 16.855 inches. Electrotypes plates $\frac{1}{8}$ inch thick; one page to each plate. Columns run lengthwise of cylinders. Cylinders have six plates abreast and eight plates around circumference. There are four plate and two impression cylinders; two plate cylinders used for black printing and two for color printing, all cylinders running on steel bearers. Hard packing is used. Inking arrangements removable from plate cylinders, and provided with six 4-inch form rollers for black printing and four 4-inch form rollers for color printing. Traveling offset web and oil offset devices in connection with the outside printing impression cylinder. One color and black can be printed on both sides of the web. Equipped with rotary shear cutters, blade collecting and folding cylinder, and jaw folding and delivery cylinder. All products delivered without the use of pins, to full page, folds in six separate rows of pockets, each pocket holding fifteen or thirty signatures. Signatures are of sixteen pages each, cut at top, bottom and side. Capacity: 4,500 sets of six signatures of sixteen pages each per hour.

Efficiency Up-to-Date

The World moves and improves.

That which was highly efficient yesterday is very inefficient to-day.

Don't stick to the old standard. It's impractical and expensive.

A GOSS represents the highest degree of present-day printing-press construction.

For speed — for economical operation — for simplicity — for quick make-ready — for quality of output — The GOSS has established a new set of standards.

THE GOSS stands out as the foremost machine for all-around efficiency in printing magazines and catalogues in large quantities.

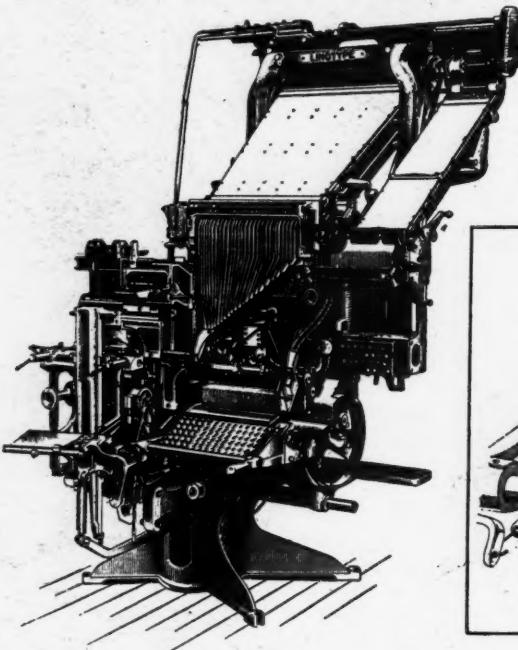
THE GOSS PRINTING PRESS CO.

CHICAGO, Main Office and Factory, 16th St. and Ashland Ave. NEW YORK, 220 West 42nd St.

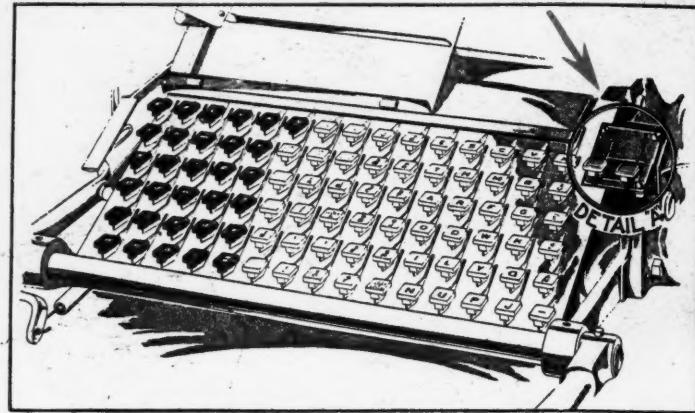
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Continuous Composition from All Magazines



MODEL 17 LINOTYPE
Double-Magazine with Auxiliary, Price \$3,000



INSTANTANEOUS-CHANGE KEYS
Detail A shows the two new Instantaneous-Change Keys. Touching either key brings the magazine required into instant operative connection with the keyboard.

MERELY TOUCHING A KEY (*See Detail A*) on the new Model 16 and Model 17 Linotype brings either magazine into *instant* operative connection with the keyboard. This means that the operator can mix at will in the same line matrices from all magazines without removing his hands from the keyboard—absolutely insuring *continuous composition* while the copy lasts.

EACH NEW LINOTYPE embodies advantages that permit greater achievement in machine composition. Throughout the whole history of Linotype advancement may be clearly seen the outstanding feature of *Service to the Printer*; of giving him a composing machine worthy of his craftsmanship and the traditions of the art.

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